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SOME PLAIN WORDS.

By F. CORDER.

I am going to be very disagreeable and say things which my readers, and even my much-enduring editor, will find it hard to put up with. But there is always the satisfactory retaliation open to them of calling me a pessimist or an oculist or some name like that. And after that nothing matters.

After nearly three-and-a-half years of war it seems reasonable to take stock of the musical situation and see how we stand as regards national art. Understand, by this expression I do not mean the music of the vulgar, which goes on at the same level in all times and lands. Readers of the *Musical Times* will comprehend that I desire to consider only cultured music, such as we would have our children learn and such as we pretend to listen to with respect (generally coming away before the end of the concert). During these forty months what has the nation done—what has the Government done—what have the publishers—the performers—the critics and writers—the composers done—to cultivate and further the progress of this kind of music? Reader, will you kindly pause here and try to think for yourself a moment what sort of answer you would give to these queries? Do you think you could frame an encouraging one? If so, no one would be gladder to hear it than I.

I.—WHAT IS THE PUBLIC DOING?

That section of the nation which interests itself in good music—it is, of course, not a large one—seems to me to have pursued the even tenor of its way. While the young men and women have been mostly swallowed up by the all-devouring monster of war, there has been a singular and notable increase in the number of children learning the pianoforte. Actual ear-training and musical understanding remain at their usual low ebb, being only cultivated to any extent in the musical institutions. These latter, working under very difficult conditions, have naturally suffered, but not to the extent that might have been expected. The attendance at high-class concerts has also been so good as to engender the suspicion that it is more a matter of mere habit than of actual enjoyment. There has been a slight attempt on the part of concert-givers to exclude German music, but no one will consent to part with Wagner, and Strauss had been abandoned before the war, because he was too expensive. The proportion of native instrumental works in programmes has been precisely what it always was—almost negligible. Still are English works like muffins—only to appear once and only when quite fresh, preferably half-baked. Will some one please contradict if I am mis-stating the facts? Excepting Sir Edward Elgar's glorious 'Carillon,' what new instrumental work has had a second performance in London during these three and-a-half years? How many not-new works have been performed at all? And will anybody produce a shred of evidence that the inclusion of an English instrumental work in a programme is now any less of a damper to the audience than it was formerly? Look down the advertisement columns of concerts in the daily papers and tell me what you think. Furthermore has the British public that buys good pianoforte music made any attempt to interest itself in native productions? The answer to this question is emphatically in the negative. It buys its Beethoven and Chopin as heretofore and has shown admirable perseverance in obtaining foreign modern works at great difficulty—such as transcriptions by d'Albert and Busoni (only attainable by roundabout means through neutral countries), but all the efforts of the Society of British

Composers to popularise even the most modern English pianoforte or violin music have had little result. After forty years of varied experience I can assert emphatically that the English prejudice against native instrumental works is all but invincible.

II.—WHAT HAS THE GOVERNMENT DONE?

This is a subject upon which I must touch but lightly, for obvious reasons. I have heard that the Board of Education is interesting itself in the training of music-teachers, a matter which I should have thought was amply provided for by the chartered schools of music. The fact that these schools pursue their good work undismayed by the withdrawal of their slender pecuniary support from the Government speaks more highly for their devotion than it does for the national wisdom. Much mere jugglery has occurred with regard to foreign music-publishing firms in London, but practically the matter remains where it always did: there is no kind of protection for the native as against the foreigner in any department of music.

III.—WHAT HAVE THE PUBLISHERS DONE?

Here again I write with hesitating pen. Probably no professional musician has scantier relations with publishers than myself; so that I view the matter quite dispassionately. One cannot get away from the fact that during the whole 19th century the London publishers—with the conspicuous exception of Messrs. Novello, who almost confined themselves to the production of choral music—treated good instrumental music as a negligible factor. Examination of the catalogues—the huge catalogues—of our other firms, great and small, will show little else but an amazing mass of triviality. And a large proportion of even this was from foreign pens; the native productions were mostly hack-work of the very lowest. For many years not a pianoforte or violin sonata or piece of chamber music was published at all, save at the composer's expense. Personally I could name at least a dozen really talented young men from among my pupils who succeeded in getting the always unwilling ear of a publisher, only to be forced to write down and down, ever at a lower level, with the eternal 'Oh, that is too good for our people!' dinning into their ears. Is there a brighter side to this picture? If so I shall be very happy to have it presented to me. What concerns us at the present moment is, Has this matter improved since the War? Have our English composers been encouraged to try and supplant—not Beethoven and Chopin, of course—Grieg, Sinding, Sibelius, Tchaikovsky, Poldini, Moszkowsky, and Debussy, to name only a few? Publishers have been said—I know not with what truth—to spend large sums in pushing some worthless song or dance-piece into popularity. I never heard of one (with the exception above-named) that would accept a piece of decent music except under strong protest and when unable to refuse an influential client. It was this fact that forced a group of serious musicians in 1903 to found the Society of British Composers, the very existence of which should make our nation blush.

To be just, all publishers have lately been obliged to suspend their operations almost entirely. But before this stringency occurred I failed to detect any patriotic attempt anywhere to cope with the future situation. Even in those musical quarters where English music was most desirable and desired—namely, the public examinations—there was found enormous difficulty in obtaining it. And as to retail shops, the majority of them have never heard

of good English music, and sooner than trouble to inquire where any piece is published will tell you it is out of print. I have heard much swagger about 'commercial boycotts' and 'capturing the enemy's trade' after the war; but how is this to be brought off if our publishers have nothing to offer the public in place of the works of Brahms, Max Bruch, and Popper?

IV.—WHAT HAVE THE PERFORMERS DONE?

For almost the first time I observed the other day a strong protest by a critic against a young singer who gave the typical recital—'groups' of songs by Schumann, Brahms, French, and Italian composers, with a few English items stuck at the end as if in disgrace. Yet this is and ever has been the normal thing for pianists as well as singers. The native items must never be anything but brand new, by a brand new composer—preferably one who can be triumphantly proclaimed as 'never had a lesson in his life.' The numerous young performers of my acquaintance (I decline to call them 'artists') when I scold them for this behaviour always declare that they would be only too pleased to play English works, but alas! they don't know any—they were never taught any. Will I show them some? I endeavour to comply, and they never even open the copies. A programme not on stereotyped lines is unthinkable. The simple fact in that they want their audience to listen to them, and not to the music they perform. And the occasional giving of an English concert advertised as such only emphasises the fact that native music is always to be a kind of freak.

Imagine that in any civilized country a composer of repute should find it necessary to spend good money in advertising to the following effect:

Josef Holbrooke will Play To-Night in Huddersfield, for British Prisoners of War in Germany. Temperance Hall Concerts (also for this purpose) at Leeds, Harrogate, Hull, Derby, Sheffield, Newcastle, Birmingham, &c.

The Public are asked to note.

At all Concerts given by Mr. Josef Holbrooke for the last sixteen years, British composers have always been represented, not as a curiosity, but as a matter of course, not once but repeatedly.

I look back at the humiliating competitions that have been instituted by well-meaning amateurs from time to time, and sigh to think of the waste and futility of it all. I look at the advertisements of our few orchestral concerts and feel ashamed of those who are supposed to draw them up. And I observe the gallant attempt to carry on a scheme of serious opera in English against the flood of musical nonsense at the theatres, and wistfully wonder whether it will ever occur to people that there are three or four English composers—living men—who have shown themselves able to write good operas; nay, who are known to have some on hand. But the latest thing Sir Thomas Beecham has done is to declare that there are no English operas, and to offer to offer a reward for one. Again I demand am I mis-stating or exaggerating these matters?

V.—WHAT HAS THE PRESS BEEN DOING?

England has never had a journal devoted to music which could be described as weighty and independent. There is not a public for it. But the *Musical Times* (don't blush, Mr. Editor) has gone near to fill the place of such a paper for a great number of years. To a periodical which includes on its staff all our principal critics and musical writers, one naturally turns to seek for utterances which shall prove that England is now waking up and is determined to make the most of her composers. Will anyone turn over the leaves of the last three volumes of the *Musical Times* and find me

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any trace of such utterances? Is it or is it not a fact that at this vital moment there has been rather less than more regard paid to the claims of English music? I will put it no stronger than that. Able articles on abstract theoretical matters, rapturous appreciation of Russian and French composers, articles on many interesting matters I find, but except for the usual kindly notices of new works I discover no word of the tendency I have referred to. And if not in the *Musical Times*, where shall we seek such encouragement? In saying these things I feel rather like Mr. Hannibal Chollop in 'Martin Chuzzlewit,' when he affirms that 'Our people must be cracked up,' but if our absurd native modesty is to make us neglect our obvious duty at a time like this, there is little hope for us. Apart from this matter I find that musical critics in general can hardly be said to have done their 'bit' during this war-time. Debarred from a consideration of modern German music, they have turned with increased enthusiasm to French, Italian, Spanish, and Russian music, which formerly interested them very little—anything rather than renew their acquaintance with despised English music to see whether perhaps some of that too may not be better than they thought. To descend from generalities to actual facts, will anyone point out to me any appreciation of, or even mention or quotation of, a work or theme by any of the following composers: Arthur Sullivan, A. C. Mackenzie, C. H. H. Parry, C. V. Stanford, F. Corder, F. H. Cowen, Edward Elgar, and Edward German?

Save in connection with the production of a new work, every critic leaves these names unmentioned, as if he were ashamed that their owners should exist. Is he?

One other point of humiliation. I am sometimes written to by provincial musicians who desire to lecture on English music, and frankly confess that they know none. I supply them with information, but these lectures can hardly possess much solid value: not even so much as those of the people who lecture on Scriabin.

VI.—WHAT ARE THE COMPOSERS DOING?

The answer to this is very simple. Our older composers are little regarded, and work on just as if nothing were happening. Our younger ones are in the experimental stage, and, finding that Debussy and Stravinsky are supposed to be the fashion, make frequent and futile attempts to be 'futuristic' on these lines—with conspicuous ill-success, I am glad to say. For nothing can save us unless we stick to our national style—the style of Purcell, Arne, Macfarren, and Sullivan. To those not too proud to stoop there may be a commercial success in the future in the department of educational music; as things are, there is little opportunity. There is an extraordinary and deplorable slump even in our one department of choral music, in spite of the grand achievements and real successes of Elgar and others. The gallant attempts to revive an interest in chamber-music do not meet with much response from a public which has never really warmed to that form of art. On this head I must point to a recent incident. Some players professing to give English concerts of such music announced that they were sorry at their very first concert to have to fall back on Brahms and Schumann, but they could not find an English Trio that had never been performed before. How sad!

On reading over what I have written I admit that it is pretty depressing; but I must say that I could have pitched it very much stronger had I wished. I am no mere grumbler. For most of the grievances here stated I, and doubtless many other people, seek earnestly

and untiringly some remedy; but it is necessary in the present stern juncture that we should face our shortcomings. Little use is it to talk about 'capturing the enemy's trade' while we behave as I have indicated. The persistent disregard of native possibilities by those who have been bred up to regard German music as all-in-all is the ground-bed of our faults and failures. Once change this, and

Naught shall make us rue,
If England to herself do rest but true.

One last word. So long ago as August, 1877, I uttered in the Press a somewhat similar remonstrance to the above, with the sole result of drawing down upon myself a storm of personal abuse. In February, 1903, I returned to the charge with a very similar result. For the third and last time I arraign my countrymen; but before anyone again empties the vials of his wrath upon me I demand that he shall state exactly what he individually has done for the cause of English music during the past three years. Will you kindly enforce this stipulation, Mr. Editor?

We are glad to give prominence to Mr. Corder's views because their publication may tend to stimulate the performance of British music. Although the situation as described is dolorous, we think there are some consolations. But before we try to show that there is another side of the case we should like to ask

WHAT ARE ACADEMIES AND THE POWERFUL EXAMINING BODIES DOING?

Below are programmes of concerts given by students during the Autumn term. We submit these lists in no censorious spirit, but simply as evidence of the trend of things in places of light and leading. It must be admitted that the outlook of musical students should be broad and cosmopolitan and informed by historical perspective.

ROYAL ACADEMY OF MUSIC STUDENTS' CONCERTS.

November 5, 1917.

First, Second and Last Movements from {	.. ..	Mozart
String Quintet in G minor (No. 3)	.. ..
First Movement from Sonata in G minor—Pianoforte	.. ..	Schumann
Songs { 'Romance' .. ..	.. ..	Debussy
.. .. { 'Mandoline' .. ..	.. ..
Caprice (MS.)—Pianoforte .. ..	.. ..	Eva Pain
First Movement and Scherzo from Pianoforte Quartet in E flat .. ..	.. ..	Mackenzie
Two Songs (MSS.) { 'Water-lily' .. ..	.. ..	Arthur Lawrence Sandford
.. .. { 'Dream Maid' .. ..	.. ..	(Sir Michael Costa Scholar)
Barcarolle—Pianoforte .. ..	.. ..	Chopin
Musical Recitation { 'Queen Mab' .. ..	.. ..
.. .. (Words by Thomas Hood.) .. ..	.. ..	Mackenzie
.. .. 'The Confession' .. ..	.. ..
.. .. (Words by Thomas Ingoldsby.) .. ..	.. ..
Scena and Duet 'Tu la sorte dell' armi' (<i>Aida</i>) .. ..	.. ..	Verdi
Courante from Suite in G—Violoncello .. ..	.. ..	Bach
Minuettes I. & II. .. ..	.. ..	Saint-Saëns
Scherzo—Two Pianofortes .. ..	.. ..

November 21, 1917.

Tema con Variazioni, from Trio for Pianoforte, Violin, and Violoncello (Op. 50) .. ..	.. ..	Tchaikovsky
First Movement from Sonata in C minor (Op. 11)—Pianoforte .. ..	.. ..	Beethoven
Songs from 'The Life of a Rose' .. ..	.. ..	Liza Lehmann
.. .. 'Unfolding' .. ..	.. ..	'The Storm.'
.. .. 'The Bee' .. ..	.. ..	'The Farewell.'
.. .. 'Rosa Resurget' .. ..	.. ..
Rondino in E major—Violin .. ..	.. ..	Vieuxtemps
Sonata in A—Pianoforte .. ..	.. ..	Mozart
Le Jardin Mouille—Harp .. ..	.. ..	Jacques de la Presle
Songs { 'Te souviens-tu' .. ..	.. ..	Godard
.. .. { 'La Paquerette' .. ..	.. ..
Andante Espressivo (MSS.) from Pianoforte Sonata in Allegro con Fuoco { E flat minor .. ..	.. ..	Hazel Peruvian (Student)
First Movement and Allegro Moderato from Quartet in F major (No. 23)—Two Violins, Viola, and Violoncello .. ..	.. ..	Mozart
Songs { 'The Soldier's Wife' .. ..	.. ..	Kachmaninov
.. .. { 'The Dreary Steppe' .. ..	.. ..	Grechaninov
Invitation à la Valse—Two Pianofortes .. ..	.. ..	Weber-Corder

December 11, 1917.

Allegro—from Concerto in E flat (Op. 73) (First Movement)—Pianoforte	Beethoven
Duet 'Fu la sorte dell'armi' (Aida)	Verdi
Concerto (Op. 35) (First Movement)—Violin	Tchaikovsky
Air 'Let the bright Seraphim' (Samson)	Handel
Concert Variations (Op. 78)—Pianoforte	Stanford
Song (MS.) 'Too-Koo'	Arthur L. Sandford
.. .. . (Sir Michael Costa Scholar)	
Concerto in E (Op. 71) (First Movement)—Violin	Vieuxtemps
Songs (MSS.) { 'Doubting'	Edmund T. Jenkins
.. .. . { 'A Romance'	(Orchestral Scholar)
.. .. . { 'The Fiddler's Fiddle'	Weber—Liszt
Polacca—Pianoforte	

ROYAL COLLEGE OF MUSIC STUDENTS' CONCERTS.

No. 616, November 8, 1917.

Quartet for Strings, in F major, Op. 47, No. 2	Schumann
Songs (a) 'In a rose bush I was born'	arr. by Karbay
.. .. . (b) 'Creation's Hymn'	Beethoven
Duet for Two Pianofortes	Clementi
Violin Solos (a) Poem	Fibich—Kubelick
.. .. . (b) Polonaise in D	Wienawski
Songs (a) 'Charming Chloe'	E. German
.. .. . (b) 'Leezie Lindsay'	Old Scottish
Pianoforte Solo Prelude and Fugue	Tancredi
Organ Solo Toccata, Adagio, and Fugue, in C major	Bach

No. 617, November 13, 1917.

Overture 'Barber of Seville'	Rossini
Concerto for Clarinet and Orchestra, in A major	Mozart
Song 'La Captive'	Berlioz
Symphony No. 5, in B flat	A. Glazounov

No. 618, November 22, 1917.

Sonata for Pianoforte and Violin, in D minor, Op. 27 T. F. Dunhill	
Songs (a) 'Night and Dreams'	Schubert
.. .. . (b) 'Impatience'	
Violoncello Solos (a) Chant du Ménestrel	Glazounov
.. .. . (b) Scherzo	James Friskin
Song Miniature Ballads	W. V. Hurlstone
Trio for Pianoforte and Strings, in F minor	Dvorak

No. 619, November 29, 1917.

Quartet for Strings, in B flat, Op. 130	Beethoven
Pianoforte Solos (a) Romance in F sharp	Schumann
.. .. . (b) Polonaise in A flat	Chopin
Sonata in A major (with Pianoforte accompaniment)	Handel
Organ Solo Allegro appassionato and Finale from Sonata No. 1	Basil Harwood

No. 620, December 10, 1917.

Overture 'Medea'	Cherubini
Air 'Voi, che sapete' (Figaro)	Mozart
Concerto—Pianoforte, No. 4, in G major	Beethoven
Scene 'Ave Maria'	Max Bruch
Symphony 'Harold in Italy'	Berlioz

TRINITY COLLEGE OF MUSIC STUDENTS' CONCERT.

December 14, 1917.

Overture 'Genoveva'	Schumann
Symphony Espagnole, for Violin and Orchestra (Op. 21)	Lalo
Song 'Where Corals lie'	Elgar
Flute Solos { (a) 'Clown's Lament'	G. Dorlay
.. .. . { (b) 'Scherzo Brillante'	Schubert
Unfinished Symphony	
Concerto for Pianoforte and Orchestra in B flat—No. 2 (Op. 19)—Allegro con brio	Beethoven
Songs { (a) 'The Almond Tree'	Schumann
.. .. . { (b) 'The Noblest'	
Violin Solo Introduction and Rondo Capriccioso Saint-Saëns	
Overture 'Merry Wives of Windsor'	Nicolai

THE ASSOCIATED BOARD 1918 EXAMINATIONS.

Summary of Test-pieces.

Fifty-three pieces by Foreign composers.
Nineteen by British composers.

THE I.S.M. 1918 EXAMINATIONS.

Two hundred and ten pieces by Foreign composers.
One hundred and ninety-three by British composers.

(A commendable programme)

Some people may think that, in view of contemporary cosmopolitan art and our inheritance of the classics, British music figures quite fairly in these selections. But if this view is accepted, it must also be accepted in the concert halls and the country generally.

The casual reader of Mr. Corder's article might be induced to conclude that British music of all kinds—except the vulgar—is generally neglected. But surely this is not true. Every day a score of cathedrals resound

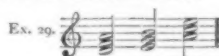
to the strains of native music, and week by week tens of thousands of churches hear scarcely anything else. The innumerable small choral Societies—now so sadly depleted—in ordinary times live almost exclusively on British music old and new. It is notable that all this choice of music is not made because it is British, but because it is cared for as music. Does the public listen to 'Hiawatha,' 'The Dream of Gerontius,' 'For the Fallen,' and many other compositions that might be named, from patriotic motives or because they like the music? The fact is that if the British composer will provide the right kind of good stuff the public, the critics, the performers, the conductors, the concert-givers, and the publishers will give it a sincere welcome. First catch your music!

PRINCIPLES OF MODERN COMPOSITION

By G. H. CLUTSAM.

(Continued from December number, page 541.)

The minor triads formed on the second, third, and sixth intervals of the diatonic scale:



Ex. 29.

have formed a permanent relationship respectively with the natural triads on the sub-dominant, dominant, and tonic intervals. The presence of two constituents common to each, has probably determined this association:



Ex. 30.

The combinations are known as relative majors and minors in respect of each other. The tonality of C major has invariably been commandeered for all illustrative matters in theory and harmony, probably because the white notes on the pianoforte have afforded an easy opportunity of testing the material. The general result is that the student becomes tempted in his earlier efforts only to think and calculate in the one tonality.

I will not further maintain the conventional idea in these articles, for it is indispensable that whether the examples given are primitive or complex, any probable student of these principles should master the relationships of all combinations in all possible keys and a well-varied outlook on the subject from the outset has considerable advantages.

The old musicians realised instinctively the principles of the natural harmonic series long before these were investigated, but their methods are not necessarily a starting-point for modern study. The interval that definitely determines the constitution of any chord is the third. There are only major or minor thirds. Any augmentation or diminution of the degree as from a fundamental is impossible. The extreme interval can occur but in so doing the fundamental is immediately transformed. The effect of the major third is more significant and more definite than that of the minor. Both are elements in any extensive chord-structure that do not require undue prominence. For instance an E will carry its power of completion through almost any weight of C's and G's that may be maintained against it. The minor third, in this case E \flat , is not nearly so poignant in its effect. From this natural characteristic an important quality may be deduced. In any distribution of simple triads, an over-insistence of the third (the major especially) affects the balance of the structure and the perspective of the harmony.

The matter of *perspective* will be considered later on. The principle applies also to dominant chords wherein the major third is irrevocably permanent. I gave in my first article (November) a form of harmonization of the major scale in which the tonic, dominant, and sub-dominant served as fundamentals for the triads:



There is an awkwardness in the succession from the sixth to seventh step that has been recognised since four-part harmony came into existence. The two *real* consonances, octaves and fifths, are heard in sequence in parallel parts. In the matter of octaves, it is obvious there is a duplication that removes the passage from any claim to a progression in four-parts. The fifths have been banned by theorists, but no satisfactory explanation of the interdiction has been offered. It can be taken, broadly, that they are not convenient for use in concerted vocal music, or when there is no note in common sustained between the chords in which they occur. They are mainly unpleasant in any grouping of triads, however extended, that is based on *successive steps* of the scale. The old masters, however, did not appear to object to these consecutives if they could avoid them by subterfuge. Bach, possibly hoping the different timbre of the voices would nullify the effect, had no compunction in dodging octaves—for one instance—in the following fashion:



The bold jaunty skip in the tenor part renders the cadence interesting, but it is a shocking compromise. Bach was never scrupulous! Another cadence that was anything but uncommon in the treatment of the *fifth* question, might illustrate the point:



And before Bach's time even the arrangement in Ex. 31 was maintained in its entirety by evasion:



But, as I have previously shown, the difficulty in the last example was more generally avoided by a different consideration of the final cadence, *i.e.*:



In conjunction with this, and chords of the relative minor, the possibilities of harmonization of the scale are of course liberally extended. Here are three variations in the closest possible form:



It is a very good rule, for a start, that in this type of close harmony, which is generally laid out for vocal purposes, the bass should not have any greater skip than a fifth. It will be noticed that the fifth and sixth steps of arrangement No. 3, in Ex. 36, have precisely those chords in conjunction that appeared inadmissible in the sixth and seventh steps of Ex. 31, and the effect is good. An easy rule is deducible: *No two chords in three or more 'voices' can be happily associated when the structure of each is identical.* This of course only applies to consecutive scale-chords based on fundamentals. In the dominant series there is, under many conditions, no such restriction, and, with authoritative examples extant, it is possible to deliberately ignore the rule even in the elemental instance. The ascending scales in Ex. 36 can return to their starting-point on precisely the same harmonies, and there are a few variations, following the rule given above, that might be profitably tested. Any two consecutive steps, either way, of this harmonic arrangement of the scale, form a perfect or an imperfect cadence, *i.e.*, the approach to and attainment of a state of repose or quasi-repose. The exception is of course in the event of the weak triad at the seventh step becoming a final. This grouping is Dominant, and cannot assert a point of repose. In the mass of music written in the Polyphonic period, these chords are predominant—a very apt word, as it happens. Composers, however, in following the suggestions of the early singers in modal scales, found variations that considerably amplified their resources. They *sharpened the thirds* of the first in any sequence of *minor triads*:



and in so doing added, by shape-imitation and inference, three further *dominant* triads to their material:



and the rule in the model as to their bases was maintained, *i.e.*:



The natural association of the discarded with the added note in these combinations, however, was scarcely to be denied; instances of four distinct constituents in a chord became innumerable, and fuller anticipations of both major and minor triads were firmly established:



The resolution of the seventh upwards was much more common under polyphonic than under harmonic conditions.

The possibilities of alternation between the two forms of dominant were freely utilised.

The recognition of 'shape-imitation' in chords indorsed a similar treatment of groups of chords and initiated the possibilities of sequence:



Sequence is an exact 'shape-imitation,' on other fundamentals, of a passage, brief or lengthy, that has preceded it. It takes no cognisance, in the scale-form, of the distribution of whole- or half-tones, or of its dominant, modified or complete. The completion of the dominant by its actual root was an indication of a sensing by composers of an extension of the harmonic series. On G the following chord was produced:



The G is the vitalizing companion of the nondescript weak triad produced under mediaeval conditions. Completed, the chord exercises the prerogative of deciding the tonality or scale of the moment by its predilection towards a fixed resolution, and the irresistible desire of the third (B) to resolve upwards, and the seventh (F) downwards, was soon appreciated. Under normal or exact conditions the resultant tonic was left in an enfeebled condition, that is, deprived of its fifth:



Before inversions were understood the difficulty was avoided by methods that were plastic enough in the polyphonic era, but that required revision when harmony came to its own. The inclination towards a complete harmony after resolution was not to be resisted by the adherent to contrapuntal rules affecting the progress of parts, and the third was suffered to proceed to the root-note or the seventh to the fifth:



Always an arbitrary seeking for a complete resting place!

It may have been observed that all the harmonic material so far considered is based on the ascending cycle of fifths:



and the accidentals F \sharp , C \sharp , and G \sharp have only accentuated the tendency. On the principle I have previously laid down, modulations in the upward direction provoke a secure return to the defined *general* tonality. In the descending cycle the 'pull' towards a further descent held a controlling rein. The latitude, for instance, of a B \flat in the C scale—securing the F tonality—was seldom exceeded. Its great virtue was to pull the weak triad b, d, f into line with the companion major triads. Reference to the works of Josquin des Prés, Vittoria, Orlando di Lasso, Palestrina, and others of various nationalities, including our own early masters of Cathedral and secular music, Gibbons, Byrd, Tallis, &c., will maintain the remote sensing of the principle.

There are only a few things further to be enunciated when the modern student will find himself in full control of all the material that served to produce the masterpieces of the 16th, 17th, and early 18th centuries. Of course he will inevitably be told that the devotion or any other sort of feeling presumed to inspire these works, will be lacking; but the glamour of age, the exercises such a fantastic power in unpractical of unanalytical criticism, should neither enhance nor detract from the sensation of what is really beautiful and effective. Sound cannot be affected like paint on canvas, paste, or the want of it, on china, or any of those qualities that give a fictitious value to veritable antiques even if they happen to be veritable.

In the case of music the veritable material of the antique is at hand for the asking, and there is no reason why a fairly intelligent student should not be able to reproduce the old designs to a perfection that would confound its critics if they were left uninformed of its origin. Of this material I have already disclosed the essentials. Naturally, within the particular limits of these articles, it has not been possible to be dogmatically exhaustive. I have seen the following passage instanced as 'very beautiful':



This is obviously only a reconstruction of a few chords in our *close* scale series. The middle parts have simply been inverted; the alto becomes the tenor part and vice-versa:



The arrangement is a handy example of *extension* in the distribution of inner parts. The pattern

consistent throughout. Ex. 46 is of course a very poor specimen of a tune as it stands. The blocks of chords, however, were rhythmically divided, some repeated, some sustained to greater length, and the required flow of the thing, to the Latin words, would probably sound very effective as a simple choral effort. It is probable that the next point I have to consider—*suspension*—was the invention, like the leading-note, of the vocalist. Some of the chords were held or repeated so persistently that the singer of an individual part on occasion felt reluctant to part with his own particular note, and his delay in the matter suggested a host of possibilities to the eager composer. Suspension was found good:



In the first of the above instances the suspension is prepared; in the second, presumed. The most frequently prepared or presumed note was the third, and a good general rule, maintained to the present day, is that the third shall not be present in any part of a chord in which it is being anticipated, unless the passage happens to be sequential or contrapuntal:



Under contrapuntal conditions the duplication is generally in the bass. The appearance of the third in the bass will, in a moment, be examined.

Both the root and its fifth can be suspended without the limitations reservedly placed on the third:



Here is a compact example from Palestrina of the combined work of suspension and sequence:



Where the sequential passage concludes, at any stage of its progress, on the weak triad, as in the foregoing examples, chords arise that involve fundamental support not previously shown in scale harmonization. After *extension* in middle parts with upper and fundamental notes intact—already, if briefly, noticed—it is necessary to consider the *inversion* of the complete triad; that is, the appearance of another constituent, other than the root, as a support to the chord.

(To be continued.)

SONG WITHOUT WORDS.

BY EDWARD J. DENT.

Whether song is derived from speech, or speech from song, is a question that has never yet been definitely solved by any of the most learned researchers into human origins. Yet we constantly meet in books on music with statements which suggest that the writers were incapable of conceiving primitive man except to a pianoforte accompaniment. We are told that man began to sing because he heard the birds do so; but although the spectacle of Siegfried trying to imitate a bird's voice with a reed is not so unreasonable, it is absurd to imagine that the human larynx was evolved as the result of listening to song-birds, except possibly in countries where the peacock is indigenous. The legend of Hermes striking 'the chorded shell' may serve as a symbolic account of the first musical instrument maker, but not of the first musician. It is quite common to meet with people who take the view that music cannot have been invented until someone had invented the instruments on which to play it. I can only compare them to the town lady whom I once heard remark in a country inn: 'I can't think how people ever get anything to eat here: there are no shops!'

To conceive of music as derived from speech has more reasonableness; but we must still be careful that we do not inadvertently assume the existence of a fully-organized language, from the rhythms of which music is to be derived. We are often under the impression that in certain countries and in certain periods speech was complex while music was still primitive; but this generally means that we understand the language and not the music. It may also mean that we have copious literary documents and very few musical ones surviving. Thirdly, it may mean that the musical temperament of that time and country expressed itself in forms which we do not now regard as musical. Thus the Greek language possessed what is called a *tonic accent*—that is, a sense of pitch-relation between the syllables of words. We are conscious of some sort of tonic accent in our own language at the present day: but it is very vague and ill-defined, and it belongs to the shape of sentences rather than to single words. But a language possessing an elaborate system of pitch-values is in itself music, especially if we add to that a sense of rhythm so subtle as to be extremely difficult of appreciation by modern ears. Hence it is natural to suppose that the music which the Greeks differentiated so far from speech as to require a special musical notation for it, and instruments on which to make the sounds, was not the whole of their musical self-expression: for a large part of what we should rightly regard as purely musical conceptions—melody, rhythm, and form—were to be found in their poetry.

There may be some people who hold that poetry and music are essentially one and the same: that primitive man evolved them simultaneously, and that although they have been separated in later ages, the highest artistic expression has been achieved by those peoples who were able to make them coincide. As an artistic ideal, such a principle ought certainly to be kept in remembrance, even if neither poets nor musicians are at the moment inclined to pursue it. But it is also quite clear that music and poetry have diverged widely in the course of the world's history, and that both of them can claim to be considered as full-grown and independent arts.

There is therefore no reason why the human voice should be tied down to one principle or the other. We speak without singing: we recognise poetry as

a beautiful thing without the aid of music; why, therefore, should we not sing without words? The prejudice against it is unnatural and unreasonable. To say that music is meaningless without words is to deny the existence of music as an art altogether; and if we may listen to 'absolute music' played by machinery—for every instrument is in the literal sense a machine—why not when produced by the human voice?

When Percy Grainger's 'Colonial Song' was first performed in public, people thought it ridiculous that a singer should stand up in the Queen's Hall and vocalise a melody to the accompaniment of an orchestra. Yet the history of music shows us that singing without words has been a common practice in all times. Plainsong is full of long, florid passages, sung without words. There may be a legal fiction of singing them to a single syllable of some word that precedes or follows, but the actual effect is pure vocalisation. By this means the Alleluia was enabled to develop itself into a formal musical structure, since it was independent of words. Dr. Frere tells us that 'the tropes and other developments of the sort disappeared because of their liturgical impropriety.' But liturgical proprieties and improprieties are no concern of the musician; and even down to the days of Handel and Berlioz such useful words as Hallelujah and Amen have offered occasion for the most elaborate constructions in fugue. The mediæval discants were sung either without words or with one syllable of text to half a page of music.

When we arrive at the madrigalian era we may learn interesting lessons in musical form from a comparison of passages set to words with those sung to the *fa la la*, which to many people is the characteristic feature of a madrigal. In the large majority of cases we shall find that while the passages with words are so set as to make the insertion of modern bar-lines with their customary accents impossible, the *fa la* sections fall naturally into bars, whether of three or of four beats. This is at first sight paradoxical. For the one great drawback of singing without words is that a voice has very great difficulty in producing any sort of dynamic accent or *ictus* unless it is helped by the explosion of an initial consonant. Hence the man in the bath, when he sings to himself, always sings some meaningless syllables without which it is impossible for him to give his tune even such rudimentary phrasing as he requires to make it recognisable to himself. The madrigal writers seem to have felt that the kind of music which is independent of bar-lines was more emotionally expressive, and therefore tended to set their lyrical words in that style; and the consonants of these words came to have very little value as *plectra* of the vocal chords when the phrases were treated contrapuntally and the syllables spread out over long chains of suspensions and other musical devices. On the other hand, the employment of the syllables *fa la* gives to the rhythmical sections a maximum of accent combined with facility of execution unhampered either by the admixture of other vowels and consonants or by literary suggestion. For this reason the *fa la* passages are often the most interesting portion of a madrigal, because they give the composer the opportunity of developing his thought on purely musical lines. Instances may be found in Tomkins's Ballets, 'Fusca, in thy starry eyes,' and 'See, see the shepherds' queen.'

Much more elaborate examples of florid singing without words are to be found in some Italian madrigal writers, notably in Luzzasco Luzzaschi, who composed madrigals for a select company of accomplished professional singers. Even those composers

who are regarded as the typical representatives of the declamatory school would occasionally burst forth into *coloratura* which is all the more effective by its startling contrast with the general *parlando* style. Some examples will be found in Caccini's 'Nuovo Musiche,' and another very remarkable case is the solo of Orfeo in Monteverdi's opera of that name when announcing himself in the infernal regions.

The 17th and 18th centuries are notoriously dominated by vocal *coloratura*. Our best historians happen to have arisen in an age that was influenced largely by the Wagnerian reaction against Rossini, Bellini, and Donizetti, and there has been little sympathy shown for pure vocal writing, and little discrimination in forming judgments on the classic exponents of the *bel canto*. Certainly it is easy enough to find examples of the most blatant vulgarity in the florid airs of the 18th century, even in the work of such respected composers as Handel and Pergolesi. But there is gold as well as ashes to be unearthed from all this debris of forgotten operas, and if singers would have the enterprise to go to libraries and explore Stradella, Scarlatti, Leo, Vinci, and Rinaldo di Capua for themselves, instead of repeating over and over again the few airs which have been dished up with modern harmonies by popular singing-masters, they would discover that *coloratura* is a thing of infinite variety and beauty, a means of expression that can illustrate every shade of passion and emotion.

'Why waste time over any of these people except Bach and Mozart?' asks the serious-minded musician. Because in order to understand Bach and Mozart properly we must understand the composers on whom they formed their styles. There is a further reason why Mozart is not sufficient in himself, and that is that practically all Mozart's well-known songs belong to his comic operas. Every soprano learns 'Voi che sapete' and 'Batti, batti,' but 'Idomeneo and 'Clemenza di Tito' (except for 'Non più di fiori') are sealed books to most singers. Gluck is useless, for he has no sense of style at all. It is bad enough for singers to be brought up on Wagner, but to be brought up on Moussorgsky (and Gluck is little better) is sheer demoralisation. I never go to the Opera without wishing that every musician in the place, including the band and the conductors, could be put through a stiff course of Rossini—not the Rossini of the 'Barbier de Sévill' and 'Cenerentola,' delicious as they are, but the composer of 'Semiramide,' 'Otello,' and 'La Donna del Lago.' They might then learn to aim at, if not to acquire, that Palma Vecchio-like breadth and dignity which Tetrassini alone of modern singers seems to possess. To regard *coloratura* as frivolous is absurd; no singer can be said to have grasped the significance of *coloratura* at all who does not feel that it is artistically pre-eminently the expression of stateliness and magnificence.

Apart from the operas of Rossini and his imitators, singing without words was in bad odour in the 19th century. Over the *bouche fermée* effects of Gounod's sacred music—if Bellini treated the orchestra like a big guitar, Gounod treated the chorus like a big harmonium—and the trivial vulgarities of the German male-voice part-song it is better to draw a veil. Some interesting experiments in choral writing have been tried by Berlioz ('Faust'), Dvorák ('Spectre's Bride'), and 'Stabat Mater'), and Elgar ('Caractacus'); but words is always open to question whether all these composers, in their attempts to make singers perform the function of tom-toms, would not have done better let them sing *fa la la* like the madrigalists, instead of reeling off literary words in the manner of a patter-song.

The present century has seen more serious effort to utilise voices for pure musical expression. It is more

essential that wordless voices should still be the voices of human or more than human beings. Verdi's employment of the chorus behind the scenes in the storm-music of the last Act of 'Rigoletto' is effective on the stage, but it belongs to much the same category as Gounod's *vox humana* effects. Debussy's 'Sirenes' are directly and humanly expressive. In England interesting experiments have been tried by Vaughan Williams and Percy Grainger. Vaughan Williams in his choral settings of folk-songs uses not only the *bouche fermée* but other varieties of vocal colour, and produces some extremely beautiful effects. There is in fact nothing unnatural or inartistic about singing with lips closed: everyone hums to himself at certain times. It is only when voices are made to hum dull successions of notes, meaningless in themselves and significant only as contributing to blocks of harmony, that the effect is tawdry and vulgar.

Percy Grainger has gone on his way regardless of conventional prejudices. It gives one a shudder to look at the score of his 'Marching Song,' and heaven help the conductor and chorus who have to rehearse it week by week in cold blood! It must be even more disconcerting than Jannequin's 'Bataille de Marignan.' And I am not quite sure whether its actual musical material is really strong enough to carry it off. It is written for chorus, and has no words, except that such syllables as *pom-pom-pom* and *diddle-diddle-dum* are printed under the notes, with the very sensible direction that singers are at liberty to sing either these or any other nonsense syllables that they may find convenient. The nonsense syllables are disconcerting only because we are not accustomed to see them written down. We have accepted *fa la la*, and, latterly, *ri-ioral-li-lay* as literary conventions: they belong to the 'pastoral' and 'bucolic' categories, and are guaranteed respectable in any society. But respectable is the last thing Percy Grainger wants his music to be. The way to look at it is not to be put off by these queer syllables, but to regard them as directions for style, like *p* and *f* or any other marks of expression; the really essential thing is not the words but the feeling of a great crowd possessed by the singing impulse.

It is the same feeling, only on a higher plane, that appears in the 'Colonial Song.' I will confess that I listened to it, when it was performed at the Queen's Hall a few years ago, fully prepared to scoff, and yet I found myself moved by it rather against my normal judgment. I can only account for my unwilling conversion by the fact that it had no words, so that I was at the mercy of the purely musical and purely vocal appeal, unhindered by any literary criterion.

On such lines as these it may be possible for a new artistic movement to be developed. A declamatory style will not go with modern harmony at present.

For a declamatory style means the substitution of rhetoric for melody; and therefore it can only be employed against a background of harmonies so Gounod-familiar and easy of comprehension as to supply the place of melody to some extent as a connecting thread. Like a little difficulty and strangeness of modern harmony the Germanness necessitates a melodic line of unusually strong character to determine the form of a phrase and the principle of construction. To give this line to a mere Bridgman voice, especially to a voice unimpeded by words, is to intensify it to its utmost emotional power.

If this is true of solo voices, what might not be achieved with voices in combination, either solo voices or in chorus? As I suggested in a previous paper, voices must be trained to face music of a new order, with intellectual difficulties hitherto too often ignored. But if the composers can evolve something

new, the singers will always manage to follow them eventually. Mozart and Wagner were both considered unsingable in their day. Beethoven is still considered unsingable; but people sing him in spite of that. We might even get as far as an opera without words. Plays without words are not unknown, and musical plays without words are an established convention. An opera without words would solve many difficulties, and might eventually lead us to see that the principles of opera are not identical with those of drama. An opera should deal with just those emotions which words cannot express. A wordless opera, instead of borrowing a plot with a maximum of incident, like 'Tosca' or 'Fedora,' would have to be based on some story that everybody knows, such as the legend of Orpheus, so that there should be no need of tiresome explanations on the stage. And we should then get rid of the *milk-punch o' whisky*! business in opera (*à un facile vangelo*, as Consul Sharpless says himself), the unnecessary realistic touch which merely serves to make all opera appear the more unnatural and absurd.

Occasional Notes.

Dr. Saint-Saëns made use of the SAINT-SAËNS opportunity afforded him by the revival ON OPERA. of 'Henry VIII.' at the Paris Opéra to launch one of his characteristic manifestoes against the vagaries of ultra-modernity and anti-national influences on music. He writes as vigorously and entertainingly as ever. He begins by admitting that 'Henry VIII.,' which is more than thirty-five years old, has arias, quartets, ensembles, &c. ('What an abomination!' he exclaims). He does not repent, he says, and protests that he sees no reason for recanting the gospel he has always preached that the orchestra was not meant to drown the human voice, which alone should tell the hearer what the composer means. He points the moral with a story of a lady who during certain passages in 'The Ring' was explaining to him what was being shouted on the stage, and explained it all wrong.

The revival was a symbol of the A SLIGHT Entente, and therefore of interest to us MISTAKE. here. Many of us remember the performances at Covent Garden some years ago, and our respectful wonder at the librettist's ideas of London topography and the introduction of Scotch tunes as typical of Tudor taste in minstrelsy.

Sir Thomas Beecham has been SIR THOMAS BEECHAM AS EDUCATIONIST. phenomenally active recently by word and deed. When he speaks he generally startles, and he is rarely amiable. He is the new president of the Royal Manchester College of Music, an institution with the output of which he was not long ago much dissatisfied. But at the annual meeting of the College held on November 30, in stating the reasons that induced him to accept the office he had more than once refused, he said:

The first reason was that the conditions for the performance of music in Manchester had turned out to be most satisfactory from his point of view. Secondly, for the first time in the history of the country there was a possibility of putting the whole of primary musical education upon a proper basis. We had a Minister of Education who loved music and intended to do something for it,

and we might look forward to an entirely different attitude towards the subject on the part of the Board of Education. With a sympathetic Minister of Education it was possible to work miracles in the musical education of the country, and of that work colleges with progressive and enlightened ideas could be the focus and the centre. A third reason why he accepted the invitation was that it came through Dr. Brodsky, for whom he had conceived a great personal affection.

He added that :

As president of the College he hoped to place some practical suggestions before the education authorities in the immediate future. Music could only be imparted by a judicious appeal to the faculties of musical perception and imagination, and he appealed for some more comprehensive and definite way of developing musical faculties than the singing class, which had served as a pitiable apology for musical education in the schools for three-quarters of a century.

So the singing class is a pitiable apology! And this is what two or three generations have been endeavouring to promote. One's curiosity is whetted to know what practical substitute Sir Thomas will propose for this joy and pride of so many thousands of schools.

Another function at which Sir Thomas OPERA IN held forth was that of the complimentary LONDON. dinner given to him at the Criterion Restaurant on Sunday, December 9, by the O.P. Club. This event marked the appreciation of musicians and others of the pioneer work in the promotion of Opera in English accomplished by the guest. There was a distinguished audience, not only of musical folk but representatives of society. Sir Thomas R. Dewar, who presided, wittily said that in these times of control Sir Thomas Beecham was the greatest controller of sharps and flats in the country. Sir Alexander Mackenzie said they were astonished at the boundless activities Sir Thomas Beecham achieved at a time when all art enterprises bristled with difficulties. Sir Thomas in reply said :

Speeches had been made as if Grand Opera were an accomplished fact, and that in some way that result had been brought about owing to his efforts. His efforts had been considerable, but he regretted to say that Grand Opera in English was by no means established. They had to go a long way before it would be. An excellent beginning had been made, and since the beginning had been going on for about fifty years, it was high time they saw results. English Opera depended upon the faith of the English public in their own musicians, the steady encouragement that they gave them by going to hear them, and on the instant cessation, on the part of the Press, of all sorts of scepticism. The Press at this moment was the greatest enemy of all progress. He grumbled with the Press every time he got on his feet, and he should continue grumbling until he saw something better. In the provinces, which he was in the habit of upholding—and very properly, too—things were much better. They would get no help from the State. Therefore it devolved in this democratic country upon the enlightened public to do that which should be performed by the Government. He had seen for years and years that the people of this country really loved music, and wanted more of it. Since the war his conviction had been strengthened—the love of music and the enthusiasm for it had increased. London was going shortly to lose the opportunity of being the first to establish a permanent organization. It was a thousand pities that one should have to go outside the capital of the country to start a great art movement, which concerned the lives of hundreds of thousands of people. He considered it a

disgrace; but they had to face the fact that very likely that would be the case. There was more than one town outside of London which showed a disposition to initiate a new artistic movement, although he personally did not wish to see that distinction pass away from the capital of the country.

Whatever may be the outcome of all this ferment it is clear that Sir Thomas Beecham is stirring the country in a remarkable way.

Church and Organ Music.

A MUSICAL MAMMOTH FOR PHILADELPHIA.

When will the limit in monster organs be reached? Many of us think that from a purely musical point of view a well-planned instrument of about a hundred stops should satisfy all requirements. But the competition in mere size goes on, though, as may be expected, the only builders able to take a hand are on the other side of the Atlantic. Perhaps they like our English builders, may soon be more usefully engaged.

Meanwhile the scheme for 'what is considered the largest organ in the world, and at the same time a really unique one,' has recently been published in the *Diapason*. From a description equal in length to eight columns of the *Musical Times*, we take a few particulars likely to interest English organists.

The instrument is being built by the Austin Organ Company, and will be placed in the Public Ledger building, Philadelphia. As the hall seats less than 3,000 people, there seems to be no call for a specially large instrument. (The organ in St. George's Hall, Liverpool, contains ninety-nine stops; St. Paul's Cathedral, 77; Sydney Town Hall, 128; the Centenary Hall, Breslau, 187; and the Liverpool Cathedral instrument will have 167.)

The usual type of organ case will be absent. Instead there will be 'a beautiful marble colonnade at the rear of the stage,' the columns of which will be about ten feet apart. Through these the pipes of the main organ will be seen 'in a sort of chiaroscuro.' The pipes will be decorated in such a way that 'a mysterious and beautiful vista will greet the eye.'

The organ on the stage is only a part of the scheme, and there is one in the dome and another in the gallery. The main organ contains 161 speaking stops, and the dome and gallery 62 and 60 respectively. All three have four manual and pedals. There is also (attached to the main organ) a 'special string organ' of 24 stops. The grand total (excluding the strings) is therefore 283 speaking stops, the beating Breslau (reputed at its erection in 1915 to be the largest in the world) by the handsome margin of 96!

Apart from the 'mysterious and beautiful vista' very little of the organ will be visible, 'but,' says the account, 'a flood of pervasive rich and majestic organ tone will be heard on all sides of the listener,' as may well be the case when nearly three hundred stops are involved.

The various divisions are played from a console near the stage. They may be used separately, together, or in portions. The various manual and pedal organs may be employed interchangeably, thus giving scope for great variety.

The String organ will be in its own swell-box, and 'marvellous effects are expected to be possible through the novel and beautiful portion of the organ.' All the swell boxes are fitted with double shutters.

We are told that the arrangement of the mechanical devices for registration is a marvel of ingenuity and compactness. 'It may be safely affirmed that never before has an equal number of stops, pistons, and pedals been placed under control of a single performer.'

The safety of the affirmation will be realised when we give the totals of these accessories. There are forty complete ninety adjustable pistons, thirteen 'key check' pistons, five balanced swell pedals (*pace* Mr. Tonking!), twelve combination pedals, four *sfz* pedals, four pedal combinations, three crescendo pedals, besides such trifles

automatic starters, controls, telephones, &c. Last, but not least if its name is lived up to, is:

'Big Ben bell.'

When we examine the list of stops, we find ourselves wondering how many of the 283 will really be heard. For example, on the Great manual of the main organ there are four open Diapasons of 8-ft., three 8-ft. Flutes, and three 4-ft. Flutes. There is likely to be very little tonal difference between the various stops of the same name, and we know that three flutes of equal pitch do not produce three times as much power as one. There is a good deal of duplication in the scheme, as is inevitable if so many stops have to be got in. Thus the main Swell organ contains two Viola Celestes, two Voix Seraphiques, and two Salicional Celestes, all of 8-ft. pitch, as well as two Celestinas of 4-ft. These celestial features are hardly balanced by the terrestrial, there being but one Vox Humana. It goes without saying that there is also a Tremulant.

The word 'celeste,' by the way, occurs altogether thirty-two times! Even the Pedal has a share—three Violes of 16-ft. Like most other specifications, this one is remarkable for its confusion of tongues. English, French, German, and Italian contribute the bulk, but there are occasional raids on classical sources, and the results are mixed freely. Thus we have Doppel Flute, Vox Seraphique, Flute overte (*sic*), Flauto major, Dolce Flute, Wald Flute, Horn Celeste, Diapason phanon, Flauto Angelique, Hautboy. We have also French Horn followed by Cor Anglais.

Among less familiar registers are Nitsua (an inversion of the builder's name), Philomela (a pretty and suggestive title), Stentorphone (also very suggestive, and not without menace), Viole Ætheria, Ocarina (we little thought to find that humblest of wind instruments so honoured), and Celestial harp.

In the way of gravity, the various pedal organs should supply all and even rather more than is necessary. There are five 16-ft. stops, and a Contra Quintaton of 32-ft. in the dome, five 16-ft. stops and a Resultant (32-ft.) in the gallery, and a Gravissima (64-ft.), Double Diapason (32-ft.), Contra Bourdon (32-ft.), and Contra Viole (32-ft.), with eleven 16-ft. stops, in the main organ. There is also a 32-ft. Contra Bourdon on the main Great manual—the first manual 32-ft. we have met with.

We should like fuller particulars of the 'special String organ.' We are told that it consists of 'twenty-four sets of strings,' all of 8-ft. pitch. Are we to read this literally, or is it merely the builders' flowery way of describing a collection of stops of the gamba family? In any case, we think it is a pity that all the stops (or strings) are of 8-ft. pitch.

For the blowing of this broodingnagian conglomeration of mechanical ingenuities (only a sesquipedalian sentence fits the case) there are three electric 'Orgoblos' (hideous name!) of 40-horse power, two 3-horse power motors, and two 125-ampere generators.

A young friend of a statistical turn of mind tells us that the horse power exerted by the orgoblos is sufficient to raise three million nine hundred and sixty thousand pounds at the rate of one foot per minute. We take his calculations on trust, and have declined (without thanks) an eager offer to let us have the sum worked out in grains.

CHOIR-TRAINERS' LEAGUE.

At the first annual meeting, held on December 4, at Messrs. Novello's, 160, Wardour Street, the president, Dr. Buck, said that it had been decided that the League should be described as 'an association of persons engaged in Church music who are desirous of promoting efficient choir training and suitable organ accompaniment,' thus establishing both the terms of membership and also the objects of the Society. It was not a Society that any one intended to make money out of, nor was it an examining body, and membership was not confined to the Church of England. He stated that some work had been done in the way of getting together certain recommendations for the guidance of choir-trainers, and instanced the following four: (1.) That all vowels, long and short, should be practised till good tone could be got on any one of them that happened to occur; (2.) That confining the tone-practices to 'oo' and 'ah' was bad; (3.) That all practices should be entirely unaccompanied whenever possible; (4.) That the practising of scales should be chiefly downwards.

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Mr. Francis Burgess, the chairman of the League, pointed out that in the matter of selecting Church music the League had decided at one of its earliest meetings that all work of that kind should be left alone, since there was already another Society that gave detailed and special attention to the subject.

Mr. A. Wills, choir-trainer and organist at St. Peter's, Fulham, read a paper on 'The Organist and Choirmaster and his Difficulties.' He pointed out that those difficulties called for his being amiable, patient, sympathetic, earnest, and tactful. His own preference was to work with a priest who was really musical, and he recognised the desirability of making a point of always getting orders from the vicar direct. If a man could not obey, he could not govern. He pleaded for quiet in-voluntaries, and reminded his audience that people were in the habit of spending a few moments in private prayer when they came into church, and that therefore nothing should be done to disturb them. Choirmen were much more likely to join a choir where good work was put into the junior section than they were where insufficient attention was given to that part of the choir-trainer's duties. It was an advantage to select boys from county schools, as in these days something was often done there by way of voice-training, the production of good tone, and singing at sight. He was fortunate enough to be able to get his boys three days a week for a short time in the dinner-hour, in addition to two evening practices. He made a point of being in touch with parents, thus having his way smoothed beforehand when any misconduct was sufficiently serious for him to see that the matter was known 'at home.' Boys were wonderfully apt in taking the measure of the man put over them. A small prize for the boy who showed most progress he considered a very good thing, as the money they got was so small as only to be properly described by the word honorarium. Regarding the men, he recommended that the choir should be treated as a sort of mutual improvement Society, and he held that if the choir-trainer treated them as gentlemen they would always respond in the same way, especially if due use were made of that excellent quality, 'tact,' which he described as 'getting the most out of another with the least friction.' He considered it worth while sometimes to remind the vicar to give a word or two of praise to a choir if it had done well on some special occasion. A useful discussion followed, in which one of the ladies present took part.

ORGAN MUSIC IN THE COLONIES.

Mr. Alexander McConachie recently gave some excellent recitals at Christ Church, St. Kilda, Melbourne, playing Wesley's Choral Song and Fugue, Hollins's Concert Overture, Bach's Prelude and Fugue in D and Toccata and Fugue in D minor, Boellmann's 'Gothic Suite,' Saint-Saëns's third Rhapsody, a batch of short modern Russian pianoforte pieces, &c. An interesting feature was the singing of the boys of the choir in two solos from the 'St. Matthew' Passion. The programmes were provided with well-written notes.

Mr. Maughan Barnett's recitals at Auckland Town Hall show, as usual, catholic taste. There are plenty of light items, vocal and instrumental, and a liberal proportion of transcriptions, but the people who are attracted by these features are given an opportunity for making acquaintance with fine organ music of the best type,—e.g., Gigout's Toccata, Franck's Fantasia and Pastorale, two movements from Widor's Symphony in D, five movements from Lemare's first and second Symphonies, Wesley's Larghetto, Choral Song, and Fugue, Wolstenholme's Fantaisie Rustique, besides excellent examples by Dubois, Guilmant, Hollins, Harwood, Bonnet, &c.

A FAMILY QUARTET.

A correspondent sends us the following:

'At St. Bees Priory Church, Cumberland, on Sunday evening, November 25 the verse movement ("O pray for the peace of Jerusalem") in Goss's anthem "Praise the Lord, O my soul," was sung by the members of one family. Mr. J. Wearing and his three sons, the parts, in order of seniority, being arranged as follows: Alto, bass, tenor, soprano. One son (tenor) is in the Army, but happened to be home on leave for a few days, or this unique combination could not have been realised. The anthem was given in its entirety.—Yours faithfully, F. J. LIVESEY.'

Among the numerous organ recitals given in aid of War funds, those at Peterborough Cathedral deserve mention. They began in the autumn of 1914, have been well attended, and have been the means of raising a substantial sum. Among the players have been Dr. Mann, Dr. Keeton, Mr. H. W. Holloway, Dr. A. W. Wilson, Mr. T. H. W. Armstrong, and other well-known organists. That the programmes have been excellent goes without saying.

Choir Festival services were held at the Halifax Place Chapel, Nottingham, on November 18. The anthems were 'The Lord hath done great things for us' (West) and 'Whoso dwelleth in the secret place of the Most High' (Martin). In the afternoon the choir gave Barnby's 'The Lord is King.' The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher. Mr. E. M. Barber was the conductor, and Driver C. E. B. Dobson (R.F.A.) the organist.

At the Memorial Service for the late General Sir Stanley Maude, held in St. Paul's Cathedral on December 4, the band of the Coldstream Guards, under Major Mackenzie Rogan, played Beethoven's Funeral March, 'O rest in the Lord' (cornet solo), Handel's 'Largo,' Guilman's 'Marche Funèbre' and 'Chant Seraphique,' Chopin's Funeral March, and Handel's 'Dead March.' No British music at this solemn national tribute!

ORGAN RECITALS.

- Mr. J. K. Zorian, St. Sebastian's, Mellor—Andantino in G minor, *Frank*; Marche Solennelle, *Borowski*; Lamentation, *Guilmant*; Grand Chœur in A, *Salome*.
- Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—first Sonata da Camera, *Peace*; Sonata No. 3, *Mendelssohn*; Fugue in G (Pastoral Sonata), *Rheinberger*.
- Dr. F. W. Wadely, Carlisle Cathedral—Sonata in G, *Rheinberger*; Andante in B minor (Sonata No. 4), *Bach*; Preludes on 'Rockingham,' *Parry*, and 'St. Michael,' *West*.
- Mr. Robert Ellis, Dyserth Parish Church—Andante in G, *Smart*; Serenade, *Widor*; Overture in G, *J. C. Bridge*.
- Mr. W. J. Lancaster, Bolton Parish Church (two recitals)—Concert Overture, *Wolstenholme*; Arabesque and Carillon—*Vierne*; Fantasy Prelude, *Chas. Macpherson*; Funeral March and Hymn of Seraphs, *Guilmant*; Adagio and Toccata, *Widor*.
- Miss Elaine Rainbow, Victoria Hall, Ealing—Grand Chœur, *Hollins*; Postlude-Cantique, *Dubois*; March in B flat, *Silas*.
- Mr. Henry Hackett, Parish Church, Burton-on-Trent—Grand Fantasia in F minor, *Mozart*; The Curfew, *Horsman*; Toccata in B minor, *Batiste*; Chant sans Paroles, *Hackett*.
- Mr. Alfred Bentley, St. Oswald's, Guiseley—Sonata in A minor, *Rheinberger*; two Choral Preludes, *Brahms*; Toccata and Fugue in D minor, *Bach*; Variations de Concert, *Bonnet*.
- Mr. Fred Gostelow, Luton Parish Church—Overture in E flat, *Faust*; Cantilène, *Salome*; Suite Gothique, *Böckmann*; 'The Answer,' *Wolstenholme*.
- Mr. George Rathbone, Burton Parish Church, Westmorland—Prelude on 'Rockingham,' *Parry*; Fugue in E flat, *Bach*; Cortège, *Debussy*; Choral Song and Fugue, *Wesley*.
- Mr. J. Matthews, St. Stephen's, Guernsey—Concert Overture in C minor, *Hollins*; Andante (from String Quartet), *Debussy*; Overture to 'Die Meistersinger.'
- Mr. W. W. Starmer, St. John the Baptist, Shedfield—Overture, *Arne*; Evening Song, *Baird*; Processional March, *German*; 'In Paradisum,' *Dubois*; Fantasia in D minor, *Starmer*.
- Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich (Russian programme)—Kieff Processional, *Moussorgsky*; Romance, *Arensky*; Novelletto, *Cui*; Short Preludes, *Scriabin* and *Gliere*.
- Mr. Arthur S. James, St. Peter's, Rickmansworth—Cantilène, *Driffill*; Lied, *Wolstenholme*; March, *Purcell*; Largo, *Dvorák*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Grand Chœur in G and Cantilène in A minor, *Salome*; March from 'Le Prophète,' *Meyerbeer*; Adagio in E (Op. 35), *Merkel*; Sonata in E flat minor, *Rheinberger*; Air with Variations in A, *Hesse*; Bridal March, *Parry*; Fugue in E flat, *Bach*.
- Mr. Arthur Kitson, St. Margaret's, Durham—Pièce Héroïque, *Frank*; Choral Prelude, 'Come now, Saviour of the Gentiles,' *Bach*; Prelude from 'Dream of Gerontius,' *Elgar*; Légende, *Vierne*; Finale from 'From the New World' Symphony, *Dvorák*.
- Mr. George Pritchard, St. George's, Altrincham (three recitals)—Allegro Maestoso e Vivace (Sonata No. 4), *Mendelssohn*; Scherzo in C minor (Sonata No. 5), *Guilmant*; Allegretto in E flat, *Wolstenholme*; Toccata in C, *Bach*; Cantilène Pastorale in B minor, *Guilmant*; March in B flat, *Silas*; Fugue in D major, *Bach*; Nocturne in E flat, *Dunkhill*; Finale in French style, *Bridge*.
- Mr. W. Henry Maxfield, St. John's, Altrincham—Maestoso in D, *W. G. Wood*; Pastorale in E, *Lemare*; Air and Chorus ('Arm, arm ye brave!' and 'We come'), *Hanael-Best*.
- Dr. Edgar Faulkner, the Cathedral, Bombay—Prelude and Fugue in C minor, *Bach*; Improvisation, *Renklauf*; Andante Espressivo (Symphony in E), *Sullivan*; Grand Chœur, *Guilmant*.
- Rifleman J. R. Boffel, St. Martin-in-the-Fields, Liverpool—Dithyramb, *Harwood*; Nocturne, *Baird*; Sonata No. 2, *Driffill*; Meditation and Toccata, *d'Éry*.
- Driver C. E. B. Dobson, Central Mission, Nottingham—Concert Allegro, *Mansfield*; Prayer and Cradle Song, *Guilmant*; Pastorale in B flat, *Dobson*. St. Michael's, Chirbury—March on a Theme of Handel, *Guilmant*; Spring Song, *Hollins*; Romance, *Pullein*. St. John's Wesleyan Church, Shrewsbury—Grand Chœur, *Wheelton*; Pastorale in B flat, *Dobson*; Postlude in D, *Smart*.
- Mr. Herbert Gisby, St. Thomas's, Regent Street (nine recitals)—Andante (Sonata, Op. 12), *Sibelius*; Ballad in D minor, *Brahms*; Allegro Risoluto, Andante (Sonata No. 5), *Merkel*; Scherzo, *Wolstenholme*; Capriccio and Idylle (Sonata No. 18), *Rheinberger*; Lied, *Wolstenholme*; Phantasie (Sonata No. 18), *Rheinberger*; Elevation, *Saint-Saëns*; Finale (Sonata No. 18), *Rheinberger*; Allegro (Sonata No. 9), *Merkel*; Moment Musicale, *Moszkowski*; Grand Chœur in G minor, *Hollins*; March in G, *Luard-Selby*; Légende and Finale Symphonique, *Guilmant*; Concerto Grosso, *Corelli*.
- Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (six recitals)—Variations on an original theme in G minor, *Stuart-Archer*; Fantasia, *Best*; Fantasia on 'St. Anne,' *Parry*; March ('Ariane'), *Guilmant*; Fantasia and Fugue on 'Ad Nos,' *List*; 'St. Francis preaching to the birds,' *List*; Finale from Sonata, *Reubke*; Suite No. 1, *Janies Lyon*; Elegy No. 2, *Lloyd*; 'L'Arlesienne,' Suite No. 1, *Bizet*; Finale Jubilante, *West*; Prelude and Fugue in G minor, *Montague F. Phillips*; Recessional March, *Ellingford*.
- Mr. John Pullein, St. Mary's Cathedral, Glasgow (three recitals)—Prelude and Fugue in E minor, *Bach*; Sonata in A minor, *Rheinberger*; Preludes on 'Martyrdom' and 'Croft's 136th,' *Parry*; Choral No. 3, *Frank*; Scherzo in A flat, *Baird*; Fantasy Prelude, *Farrar*; Improvisation-Caprice, *Jongen*; Prelude and Cortège, *Debussy*; Allegretto in A major, *Saint-Saëns*; Andantino and Finale, *Wolstenholme*.
- Dr. H. Holloway, St. Stephen's, Bournemouth (two recitals)—Novelletto, The Water-Nixies, At Daybreak On a Nile boat, Berceuse, Allegretto, Lento and Scherzo (Symphony No. 1), *Holloway*; Funeral March, *Guilmant*; Clair de Lune, *Karg-Elert*; Intermezzo, *Hollins*; Impromptu, *Arensky*; Scherzo, *Holloway*.

APPOINTMENTS.

Mr. Ernest Allsopp, alto vicar-choral at York Minster. (Mr. Allsopp enlisted at the beginning of the war, became sergeant of a Machine Gun Section, and was wounded at the Dardanelles.)

Mr. M. B. Hill, organist and choirmaster, Tewkesbury Abbey.

Mr. R. T. Main, organist and music-master of St. Cuthbert's College, Worksop.

Correspondence.

WAGNER, AND STYLE IN COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

[The following lively letter derives some of its interest from the locality whence it comes. We shall expect soon to hear from Jerusalem. Capt. T. B. McG. does not realise how difficult it is to proportion our notices of events, especially when they have to do with repeat performances.—ED., *M.T.*]

SIR,—Every month I receive a copy of the *Musical Times*, and every month I read it, frequently finding therein compensation, in some sort, for having been cut off from music since I came to this benighted land nearly two years ago.

I have always admired your paper (and I have known it many years) for what I may call its sane progressiveness. It is, therefore, somewhat disconcerting to find in the 'Liverpool' column of your April issue the following:

'It is useful to remember that Mr. Frederick Dawson pointed out in his recent lecture that in the matter of style all Wagner really did was to re-state to modern illustrations what others had written hundreds of years previously. But as Mr. Dawson said, "Wagner is not the only German whom we have found out to be a thief."

Judging by the result of the plébiscite* which called forth the above-quoted contribution to musical criticism, very few would be found to agree. But no matter how far-fetched such an opinion might be, I for one would be delighted to see it put forward for consideration, if accompanied by some show of reasoning designed to exercise an intellectual appeal.

But no! The criticism is offered in its complete nakedness; and the expressions 'it is useful to remember,' and 'but as Mr. Dawson said,' imply that your correspondent agrees with Mr. Dawson.

'In the matter of style all Wagner really did, &c.' Is it meant that those others, hundreds of years previously, had written their ideas in music? If so, quote them! If not, and literature is referred to, why not just as well say 'thousands of years previously'? It may even be doubted whether any master has ever done more than 're-state to modern illustrations' ideas previously expressed; that is, to express the influence of the everlasting world-problem on the spirit of the age in which he worked. He certainly could do no more 'in the matter of style.'

No one who has been on active service as long as I have can entertain a love for our major enemy, but I confess I am not tempted to declare that Wagner is a thief, or to talk glibly and distinctly unconvincingly of 'Strauss and later Germans.'

In this one article six lines are given to this example of sweet reasonableness, while nine are devoted to local 'flattering' on the question of 'what to wear'; but Edward German's song is adversely dismissed in seven words, and Holbrooke's *Toccata* in five!

If the 'later Germans' are philosophically mad, we occasionally appear to have been bitten by a somewhat similar dog.

Baghdad,

Mesopotamia,

Sept. 16, 1917.

Yours faithfully,

T. B. McG.

THE ATTITUDE OF BRAHMS TO ENGLAND.

Lieut. S. L. Hordle, writing from France upon Sir George Henschel's letter on the attitude of Brahms to this country, says that to musicians it is only the character of a composer as a musician that matters and not his political or nationalistic bias. The works of Beethoven, Mendelssohn, and others are the inheritance of the world, not merely of a nation. Agreed!

THE ALLEGED STUPIDITY OF SINGERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have been a reader of (and a subscriber to) the *Musical Times* for some years, and naturally value it very much. It is in fact a unique periodical, and because my parents (and people) were English, I presume I have a racial sympathy for the British view-point, &c. In the October issue I especially enjoyed an article by Edward J. Dent on 'The alleged stupidity of singers,'—only, after a considerable experience as a teacher of singing, I must say that the stupidity is not so much *alleged* as *real*!

Hoping we shall be through with the horrors of war within reasonable time, and that the dear old *Musical Times* may weather the storm.—Yours, &c.,

SAMUEL RICHARDS GAINES,
(Teacher of Singing, Columbus, Ohio.)

[Mr. Gaines sends us some programmes of music performed by his singing pupils and others. They show a catholic taste. We take it as granted that these performers do not count in Mr. Dent's category.—ED., *M.T.*]

A Corporal in the R.E., Irish Division, writing from France, asks whether Mr. Dent has studied the lyrics of the singing-poet Robert Burns, who adapted his words so beautifully to old airs. Fortunately for our circulation in Scotland and elsewhere the genius of Burns was never questioned.

MUSIC IN PUBLIC SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In view of the efforts that are being made to further the cultivation of good music in schools, it may interest your readers to see the programme of a short concert given in the Speech Room of Rugby School on December 9.

This was one of the three Sunday evening concerts which are arranged by the boys themselves every term. The standard of the music given speaks for itself, and as one of those present, I may say that the playing of the boys was extraordinarily good.

The whole of the programme was sustained by them, with the exception of the vocal quartets. The boys are free to attend these concerts as they please, and the fact that quite two-thirds of the School (together with a large number of masters and friends) were present, speaks well for the interest in and the appreciation of good music. The programme is subjoined:

ORGAN SOLO.	
Prelude and Fugue in A minor	Bach
Slow movement from Sonatina in F major, for cello and piano	Gurlitt
VOCAL QUARTETS.	
(a) 'The Sacrifice'	Fuss
(b) 'The Rifleman'	Otto
PIANO-FORTE SOLOS.	
(a) Study in D flat major (Op. 25, No. 3)	Chopin
(b) Study in G flat major (Op. 10, No. 5)	Brahms
First movement from Sextet in G major, for strings (Op. 36)	Brahms

Yours faithfully,

ONE OF THE VISITORS

[Rugby has long ago earned a great reputation for its music. We should have thought even more of the concert if it had included at least one piece of British music. What is likely to be the effect on the boys of this conspicuous exclusion of native art and conspicuous inclusion of German art?—ED., *M.T.*]

Dr. C. H. Lloyd's suggestions (December, page 549) as to the fitting of the hymn 'For all the Saints' to Barnby's tune have brought us letters which we regret we are unable to deal with this month.

* 4,632 votes for, and 182 against, the inclusion of 'Tannhäuser' in an operatic series.—[ED., *M.T.*]

Reviews.

A large quantity of music has been sent us for review. There is so much of interest that we are sorry we have not space to deal with it so fully as it deserves. It must suffice if we give mere titular details, with an occasional comment.

CHURCH AND ORGAN MUSIC.

In 'Welcome, Yule!' and 'I sing the Birth,' by C. Hubert H. Parry (Novello's Part-Song Book, Nos. 1,324-5) we have two new settings of old words. Both are for unaccompanied singing, and contain spirited and telling music in which choirs will revel.

There is a call to-day for Church music for boys' voices. Two good examples for S.S.A. are Hugh Blair's 'Before the ending of the day' and Charles Macpherson's 'Jesu, Lord of life and glory' (Novello's Chorister Series, Nos. 54 and 55). The second is the more difficult, and, in spite of the slenderness of the resources employed, sounds a deeply impressive and poignant note. We are specially struck by the close of each verse, with the petition set to a simple vocal phrase over a striking organ part.

From J. & W. Chester come two organ pieces by Joseph Jongen—'Chant de Mai' and Menuet-Scherzo. Both are full of harmonic and rhythmic interest, the latter piece especially. We commend them to recitalists on the lookout for music thoroughly modern and original.

PIANOFORTE MUSIC.

M. Jongen has also published through Messrs. Chester an Impression 'Crépuscule au Lac Ogwen,' a piece of elusive character, not particularly difficult but requiring a good deal of taste and discretion in order to bring out fully its wistful charm.

Short easy pieces are 'Old English Worthies,' a set of ten attractive tunes by such composers as Jeremiah Clarke, John Stanley, Matthew Camidge, &c., edited by Alec Rowley, and two sketches, 'In the Sunlight' and 'Rocking Song,' by Harry Farjeon. We are particularly pleased with the old English tunes. Alec Rowley is responsible also for 'A Chinese Suite,' consisting of three pieces, 'The Moon River,' 'In the Temple' (with well-contrived gong effects), and 'Dragon Dance.' As is perhaps to be expected, the exoticism is a little conventional, but the Suite is attractive and well written. It is only moderately difficult.

A much tougher proposition is a set of four Characteristic Pieces by Frank Bridge, entitled 'Water Nymphs,' 'Fragrance,' 'Bittersweet,' and 'Fireflies.' These clever works call for more extended notice than we can find room for, and we must be content with merely bringing them to the notice of pianists with a liking for the pungent and bizarre. All these sets of pieces are published by Winthrop Rogers, Ltd.

Obituary.

We regret to record the following death:

Many solo performers and orchestral players throughout the country will learn with regret of the death of JOHN WALLACE, manager of the Glasgow Choral and Orchestral Union, which took place somewhat suddenly on December 11. For over forty years Mr. Wallace was associated first with the Choral Union, then with the Scottish Orchestra, and finally, on the amalgamation of these two bodies, with the Choral and Orchestral Union whose Scottish Orchestra ranks among the finest bands in the country. In his official capacity Mr. Wallace came into intimate contact with most of the great orchestral conductors of the time, these including Sullivan, Manns, Tausch, Henschel, Cowen, Elgar, and Mlynarski, and he was well-known to practically every great solo-vocalist and instrumentalist before the public for almost two generations. Mr. Wallace, who was by profession a solicitor, was at one time one of the best amateur tenor singers in the city. He was a man of great tact, sound judgment on matters musical, and genial personality, and his death is a distinct loss to musical art not only in Glasgow but throughout Scotland.

MR. E. EVANS'S LECTURES AT ÆOLIAN HALL.

The fifth lecture of the series was devoted to Scriabin, who, said Mr. Evans, was little known outside his country until the iconoclastic methods of his later style focussed attention. To illustrate Scriabin's earlier music Miss Lilius Mackinnon played Opp. 8, 11, 13, 17, 21, and his later style was exemplified by Op. 57. The last lecture, given on November 30, was one of the most attractive of the series. The subject was 'Songs of Old France,' a dozen or more of which were performed in the most fascinating style by Mlle. Raymond Collignon. Her voice is not a strong one; if it were, probably she could not have acted so exquisitely with it. Her singing is a sort of musical speech in which every shade of mood is characterised. In order to appreciate her performance one must see her mobile face, her wonderful eyes, the play of her lips and the ease and grace of her gestures, which are never exaggerated. Mr. Evans believes that the accompaniments of folk-songs should be artistic and modern. Those brought forward were written by S. O. Goldsmith, Edward Moulé, Guy Weitz, and Gustave Ferrari.

Mr. Evans is of opinion that there is a great deal of loose talk about folk-song. To credit the enthusiasts one would think that the agricultural labourer of the past grew perfectly made tunes in his allotment. Though he may have possessed greater refinement before the board schools came to vulgarise him, it overtaxes one's credulity when one is asked to believe him the creator of songs which bear traces not merely of intuitive genius but of trained musical thinking. More probably all folk-songs, except an infinitesimal proportion, were in their original form made by professional musicians, though admittedly some of these were of humble standing. The fact that their names have been lost has little importance. Who would remember off-hand the names of the composers of present day music-hall songs, which would form the basis of folk-songs of the future but for their being standardised by the cheap printing-press and the barrel-organ? In the absence of these modern institutions, variants grew up in bewildering profusion, and these variants record not the inventive genius of the people but their musical taste, and it would be absurd to assume that this was always irreproachable. Nothing hinders the true appreciation of folk-song so much as the exaggerated sanctity attributed to every local corruption of a text which any competent scholar can reconstitute with ease. If one listens carefully to our Cockney street-singers singing some popular song of the day, one will quickly discern the source of a number of variants.

Another obstacle to the true appreciation of these songs arises from the fanatical plea on behalf of doubtful authenticity. It is maintained that they must be harmonized only in the manner fashionable in organ-lofts when Queen Victoria was a young woman. Anything more in keeping with the feeling of to-day is rejected as an anachronism, regardless of the fact that the favoured style is equally anachronistic in relation to the date when this song came into existence.

To the modern ear this method of harmonization is as frumpish as any other fashion that has out-lived its day, and its effect is to present folk-song not as living music but as an archaic survival. It thus arouses the wrong kind of interest, which is artificially stimulated by the plea of authenticity instead of being allowed to grow naturally from the artistic effect of the songs themselves, enhanced by legitimate resources at the disposal of the musician of to-day. Of course the harmonization should always support and not impede the effect, but subject to that it is as legitimate to expend artistic effort on an old tune as upon an old play. Unfortunately, no arrangement has hitherto proved possible by which the harvest of the collector's enthusiasm can be made accessible to the modern composer, who is generally too occupied to become a collector on his own account. In other countries folk-songs is a national inheritance. In England it is, mainly, a field for dilettantism. In describing the French songs which constituted Mlle. Collignon's programme of illustrations, Mr. Evans pointed out that some were unquestionably of aristocratic origin before they reached the people, and others were made by expert song-writers for the people. Some originated in the Church, and of most the original tune basis could easily be distinguished from popular accretions. Ultimately, Mr. Evans argued, the great value of folk-song rested, not upon sentimental considerations, but upon the indications it afforded of the type of song which popular opinion deemed worthiest to survive.


THE TRANSLATION OF SONGS AND OPERAS INTO ENGLISH.

BY N. DE V. HART.

(Concluded from December number, page 551.)

Rule 5.—With regard to this rule, as indeed with regard to all the rules, it is by no means necessary, or even advisable, invariably to obey it. But it frequently happens that some special effect in the music would be destroyed if the trans-

lation did not prolong the syllables over one or more notes in a manner corresponding to that of the original. Thus the vocal and musical effect of the phrase from Vulcan's song from Gounod's 'Philemon et Baucis':

Ex. 4.  &c.

Sans é - cou - ter le re - ste, loin du se - jour cé - les - te Moi, je suis.
I . . dare no long - er stay, But with hea - vy, hur - ried step I haste a - way.

would be completely lost if the distribution of the syllables of the translation did not coincide with the composer's distribution of the syllables of the original. The translation here given, which is the one usually sung, is by no means an ideal one (for example, the shifting of the comma one note back at the word 'but' is rather clumsy), but the translator has made at least some effort to obey Rule 5. Imagine what the effect would have been if he had placed one word on each note of the descending scale, or if, in the third bar, he had not given one word to each of the heavy, thumping C sharps and D's!

It would seem that no translator could, in like circumstances, make so egregious a mistake; but the conventional desire to write rhymed verse will lead to the most surprising results. Take, for example, Mr. H. B. Farnie's translation of the 'Waltz Song' from Gounod's 'Romeo et Juliette':


Ex. 5.  &c.

Je veux vi - vre
Song, jest, perfume and dan - ces.

Dans ce rè - ve . .
Smiles, vows, love-la-den glan - ces.

This song is of the *prima donna* type, and requires perfect *bel canto* for its execution. Here, if anywhere, one would have thought, the translator would have paid particular regard to the vocal and musical effects. The composer has set the words very lightly to the music, and the outstanding effect of the song, an effect on which the delicate rhythm depends, is the device of putting three notes to one syllable in certain symmetrically-recurring phrases. The translator has seen fit throughout the song to put one word to almost every note, and has thus not only lamed the rhythm and marred the symmetry, but has multiplied the vocal difficulties to such an extent as to make it quite impossible to get the beautiful mixture of *staccato* and *legato* singing to which the original lends itself so admirably.

The example I have just given is rather an extreme case: the mistake is usually made on a smaller scale. For example, in Mrs. R. H. Elkin's translation of Schumann's 'Aus alten Märchen winkt es,' from the 'Dichterliebe,' which is on the whole a good piece of work, a slight error of judgment is found:

Ex. 6.  &c.

Da singt - es und da klingt - es von
And all around floats a mys - tic sound As
There's sing - ing and there's ring - ing, Glad

This phrase is intended by the composer to be sung with a rapid *portamento*, or *glissade*, of the voice from the E *vid* the first G to the second G on the words

singt es, and again from the first G of the last bar *vid* the first C to the second C on the words *klingt es*. By putting in an extra syllable, the translator has rendered impossible this vocal effect, for which the composer has made special provision. In this one phrase, but hardly anywhere else, the translation of Mr. Percy Pinkerton is to be preferred: 'There's singing and there's ringing, &c.' This not only avoids a breach of Rule 5, but it is nearer the meaning and rhythm of the original words.

We now come to the singer's requirements. These have already been incidentally referred to, because the factors that go to make up a good translation dovetail into each other in such a way that it is impossible, even in analysis, to keep them quite separate.

Rules 6 and 7.—The first thing to be pointed out with regard to these rules is that the English language possesses, from the point of view of the singer, too many consonants and too few vowels. Every consonant means a momentary interruption of the flow of sound. In any phrase, therefore, the translator should endeavour to avoid the use of words containing many consonants or double-consonants. It is the many monosyllables, which abound in English, beginning and ending with groups of consonants, that particularly require watching in this regard.

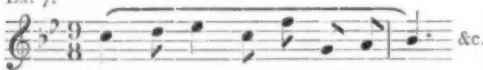
The French Symbolists and Mystics, and the Modern English Schools of poetry which have founded themselves on Symbolism and Mysticism, have taught us that vowels and consonants have an æsthetic value in the combination and grouping of them, quite apart from the meaning of the words in which they occur; and that they can, by their mere sound, create an atmosphere, or *Stimmung*, as surely as the music itself. In view of the many and varied requirements that he has to satisfy, no great subtlety or faithfulness in this respect can be demanded of the translator of songs; but there are times when certain vocal or declamatory effects can be executed by the singer only if the translator has provided him with the necessary vowels and consonants. There are brilliant and dark, closed and open, broad and pinched vowels; and there are hard and soft, murmurous and resonant, sharp and dull consonants; and sometimes in particular instances it is necessary for the translator to take this into consideration.

For example, to translate the first phrase of Schumann's 'Ich grolle nicht,' which phrase recurs throughout the song, by 'I murmur not,' is to take from the singer all power of delivering the phrase with the declamatory force it requires. The soft nasal *m*'s create at the outset an atmosphere of gentle melancholy which is far removed from the heart-broken, forcible anguish of the poem, and which the harsh, guttural *g* and rolling *r* of *grolle* convey so perfectly. To translate *grolle* by 'to grieve,' as has been suggested, betters things a little; but it is not quite the meaning of the German, and the vowel-sound is too pinched. 'I grumble not' is the best translation, for it contains just the right consonants, reproduces the dark vowel-sound of *grolle*, and is the exact sense of the German. The one objection to 'I grumble not' as a translation is that the word 'grumble,' for some mysterious reason, has something of the atmosphere of colloquialism about it, and seems to many people to be unpoetic. It is, however, a legitimate and purely-English

word, and I venture to think that its slightly homely sound is not unsuited to the deliberate uncouthness and force of Heine's poem.

Sometimes the repetition of a particular vowel or consonant, or a particular grouping of them, constitutes the main effect of a phrase or sentence. This is most noticeable in Wagner's book of the 'Ring,' the alliteration of which, as a general rule, must be reproduced. Mr. Jameson's magnificent translation should be studied on this point. But even he occasionally forgets that what may appear to be sufficiently alliterative to the eye, may fall short of what the singer requires for the correct delivery of a specific phrase. Mr. Jameson's translation of the famous 'Winter stürme wichen dem Wonnemond,' from 'Die Walküre,' is all that could be desired from every point of view, except in one short, but highly important, phrase, where he has not given the singer a sufficient number of hard vowels for the reproduction of the effect desired by Wagner. Mr. Jameson translates 'Keim und Spross entspringt seiner Kraft' by 'Bud and shoot spring up by his might':

Ex. 7.



Keim und Spross ent-springt sei - ner Kraft.
bud and shoot spring up by his might.
grass and shoot up-spring at his call.

This is inadequate. The hard, scintillating *K's* cannot be represented by the cotton-wool-like *b* and the gentle *m*, nor the purposely many-consonated *entspringt* (five consonants in succession, with no vowel between) by the weak word 'spring up,' while the sharp, pinched vowel of *-springt* cannot be replaced by the broad vowel of 'up.' It is curious to observe that the translator has placed the vowel of 'spring,' which was just the vowel required for the high *F*, on the lower and unaccented note *C*. The phrase is, admittedly, a difficult one to translate, and a complete reproduction of its brilliancy and force is impossible; but I think that a better version than Mr. Jameson's can be found. The words *Keim* and *Spross* are so closely allied in meaning that it is clear that in placing them in juxtaposition Wagner was not so much considering the separate idea contained in each as he was their consonantal and vowel values when sung. Consequently, a slight departure from the literal meaning of the words, if it succeeds in retaining the required consonants and vowels, is not only permissible but it will be nearer the spirit of the poem, which is here almost onomatopoeic, than will a very literal rendering such as Mr. Jameson's. I suggest the following: 'Grass and shoots upspring at his call.' The *k* of *Keim* is reproduced by another guttural, *g*, which, though it is not so sharply brilliant as the *k*, is nearer to it than the *b* of 'bud.' The word 'grass' also contains the rolling *r* which runs through the whole phrase of the original. The *k* sound of *Kraft* is reproduced by the hard *c* of 'call' which, though it lacks the rolling *r* and the sharp *t* of *Kraft*, is the best word available without straying too far from the meaning of the original. The vowel of 'spring,' it will be observed, now falls on its right note, and by means of the *p* of 'up' and the *spr* of 'spring,' I have retained in identically the same spot four out of the five successive consonants mentioned above. Mr. Jameson's translation reads infinitely better than mine and is more literal, but I submit that any singer will prefer mine on the ground that it makes it possible for him to get nearer to the vocal effect which Wagner contemplated.

The question of vowels is most important, from the singer's point of view, in the case of high notes and notes on the extreme limits of registers. Where these occur the translator's care should be not to make the task of the singer harder than the composer himself has chosen to do. In the case of an extremely high note, an open vowel is preferable to a closed one, unless the note is to be sung *pianissimo*, when a closed vowel actually aids the singer in mixing in the head resonance which is necessary in the production of pure soft notes. The consonant that precedes a very high note is also a matter for consideration. A consonant pronounced with the lips, teeth, and the tip of the tongue—such as *m*, *n*, *j*, *r*, *b*, *p*, *d*, *v*, *l*—is an aid to the production of a high note; gutturals—such as

k, *g*, *ch* (as in the German word *ich*); sibilants—such as *s*, *z*, *sh*, *ch*—tend to throw the voice to the back of the throat, and are actual hindrances to production—hindrances which every good singer must know how to overcome but which the translator should bear in mind and not needlessly multiply.

For example, in the exceedingly difficult phrase from Canio's 'Sobbing Song' from 'I Pagliacci,' which the composer directs to be sung *a piena voce, straziante*:

Ex. 8.



sul tuo a - mo - rein fran - to!
for the love that is end - ed!

the *fr* and the *ut* of the word *infranto* help the singer to hurl forth the *fortissimo* high second *A* and the *G* which follows it. The translator has made a sibilant *s* precede the *A*, and thereby not only deprived the voice of the support lent to it in the original by the *fr*, but introduced a consonant with a tendency to throat production, and so actually added a difficulty to a phrase which was already sufficiently formidable.

Rule 9.—This rule not only affects the singer, but, as we saw when we were considering Rule 2, its breach often results in the loss of unity of the musical phrase. The rule is especially important in songs which require *bel canto* treatment. It is not always necessary to distribute the syllables in a manner precisely similar to that of the original, but care must be taken never to check the flowing enunciation of words in phrases which demand *legato* singing. The current translation of the Serenade from 'Don Giovanni' commits just this blunder:

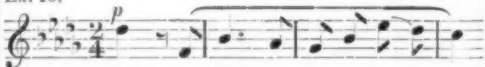
Ex. 9.



Se ne - ghia me di dar
A - rise, and show the stars

The song, as a whole and in detail, requires the most sustained *legato* singing. The pause that must, if the singer is to make the sense clear, be made after the invocation implied in the word 'Arise' renders it impossible to enunciate the whole phrase as an even-flowing unit. Again, there is the same fault in the translation of Franz's 'Stille Sicherheit':

Ex. 10.



Hoch, wie still es wird in dunkeln Hain,
Hark, how still 'tis in the grove, no tone!

To put two separate words, 'grove' and 'no,' divided by a comma and requiring a pause to make the meaning plain, on the notes *E* and *D*, on which in the original the one word *Dunkeln* falls, is to break, quite unnecessarily, the continuity of the whole phrase. No singer can sing the English words as here given with the smoothness and quietness which the musical phrase demands.

Rule 10.—This rule is so obvious as to require little comment. A singer must be understood by his audience, and no translator has the right to force on him involved constructions and parentheses which, clear though they may be to the eye of a reader, are difficult of comprehension when sung and prolonged over several bars or phrases. Such simplicity as is compatible with the spirit of the original poem is what the translator should aim at.

Rules 11, 12, 13 and 14.—The literary requirements have already been dealt with in detail in the course of discussing the other factors. This was rendered necessary by the fact that nearly all the errors which have been pointed out were found to be due, directly or indirectly, to the disproportionate importance given to the literary aspects of translating by the traditional methods. Now I, too, am in a sense prepared to assign great importance to these aspects; but I believe that a mechanical and slavish adherence to the literary form

of the original poem, except when the composer has himself followed it very closely, defeats its own ends. It is, as every translator knows, extremely difficult to reproduce literary form in detail, even in a translation which is to be read and not sung. When the many musical and vocal factors come into play, as they do in songs, the task is not merely difficult: it is impossible. Something must be given up. The conventional method is to consider mainly the literary aspects, and to leave the fate of the music and of the singer more or less to chance. This results, curiously enough, in translations which, when sung, grate on the nerves of any person possessed of poetical instincts. The words of the translation may read quite well, but when forced on to the music in a manner regardless of the rhythm and phraseology of the composition, or of the physical and technical requirements of the singer, the effect is usually far from that which the translator imagined when he complacently read over the stanzas which on paper seemed so neat and accurate. He finds the singer giving a strong accent to words that have only a slight accent when read; he hears unimportant words fervently prolonged on the key-note of the phrase; he hears sentences haltingly and jerkily delivered; and he watches the singer struggling painfully with technical difficulties, and spitting forth at intervals mouthfuls of spluttering consonants. The whole thing, he discovers, sounds lame, heavy, and forced. He shrugs his shoulders, and says, 'Ah, well! It just shows how far even good translations fall short of the original.'

When he reads this article he will perhaps realise that if he concentrated his attention first on the spirit of the poem, then on the music of the song, and finally on the vocal effects and the requirements of the singer, the literary form would suffer less than he imagines, even if the translation be read; and that a translation which sounds flowing, easy, and spontaneous on the lips of a singer, and which fits the musical phrases as a glove fits the hand, even if it lacks some of the literary frills, offends the poetical ear of a listener far less than a translation which is formally perfect but which is pinned down on to the music as washing is clothes-pegged on a line.

MR. W. W. STARMER ON 'CARILLONS' (LIVERPOOL).

Mr. W. W. Starmer gave a lecture on 'Carillons' to the local members of the I.S.M. on December 8. His highly interesting address was illustrated by fine lantern-slides as well as by deftly-played pianoforte examples of original music for carillons. The address was especially timely in view of the suggestion that has been made that the new Liverpool Cathedral with its magnificent central tower should be provided with a carillon worthy of such a building, for which a bequest has been set apart for the bells under the will of the late Mr. Thomas Bartlett. On this matter Mr. Starmer said:

I feel that before leaving the subject of carillons I must mention an important matter concerning bells which I am sure is of the greatest interest to everyone here. You are building in this city a most noble Cathedral which when completed will be one of the finest structures in the world. For the Cathedral, bells of unusual size and excellence will be required. The late Mr. Thomas Bartlett—who left a large sum to the building with special provision for the bells—employed me to advise him as to the latter, and I probably know more than anyone what his particular desires were concerning the bells. The sum he left for the purpose will be sufficient under normal conditions to provide for the finest ringing peal of twelve bells in existence, and the probable cost was based on the weight of the tenor bell being seventy-five to eighty hundredweights. In addition to the peal of twelve, a large Bourdon bell to weigh not less than thirteen tons was included in the estimate, and it was thought that as the money provided would not be required for some considerable time it would accumulate sufficient interest to increase the weight of the Bourdon so as to exceed that of Big Ben. I however put forward as an alternative to the Bourdon bell a scheme for a carillon of four octaves. This idea fascinated and interested him very much, so much so that he could not make up his mind which he preferred. This being the case he ultimately decided to name a sufficient

sum which should be spent at the discretion of the authorities, when the tower was ready for the bells. I provided him with every necessary detail of these three schemes, but as far as I am aware he left no definite instructions as to how his gift for the bells was to be specifically dealt with. In this I think he was wise, because owing to the great fluctuation of the prices of copper and tin—the components of bell-metal—it would be impossible to estimate the probable cost, say ten years hence, and now of course the exigencies of war increase the difficulty. However, his great desire was to make the new Cathedral supreme in the matter of bells, and as I understand that already a suggestion has been made that a carillon should be installed in the grand tower suited to the magnitude and dignity of the building, surely this would be exactly in accordance with the wishes of the donor of the bells. At any rate, I sincerely hope that such a project will receive the serious consideration of the Cathedral authorities, for the magnificent central tower will be an exceptionally fine 'setting' for such an instrument. The great height of the tower offers a very particular advantage, as the chamber containing the bells of a large carillon should never be less than 120 feet above the ground level.

People are apt to confuse carillon-playing and change-ringing, but there is a wide difference between them. In many towers, and especially in those of short (or low) proportions, when change-ringing is being practised—that is, when the bells are being rung in full swing—the volume of sound from the peal is almost deafening, particularly in the immediate vicinity of the tower. I daresay most of those present can call to mind more than one church where such is the case. With the carillon the bells hang stationary, and the movement of the clappers is limited, and what I might term the exceedingly *robust* tone of change-ringing is not possible. A full, rich sound, however, can be produced, and with an artist at the clavier the power of the tone can be reduced to the most delicate *pianissimo*. But the auditor must not take up his position too far from the tower if he wishes to hear the music at its best. I know of one place in Great Britain where there is a carillon of thirty-seven bells. At its inauguration some of the people went two or three miles out of the town to hear the bells, with the result that they were grievously disappointed. Five hundred yards from the tower would have been a more satisfactory distance. I well remember the first time I heard the magnificent carillon of Malines played by the greatest carillonneur, Josef Denyn. It sounded to me like a gigantic harpsichord, although he was playing on bells ranging from eight tons to a weight which must be reckoned in pounds.

Now the finest carillon in the Kingdom is at Queenstown Cathedral, Ireland, and consists of forty-two bells weighing seventeen and-a-half tons. For tone and accuracy of tune they are the finest set of bells in Europe of that weight and compass. As the population of Liverpool is at least a hundred times as great as that of Queenstown, little Queenstown seems to me to point a moral as to what is expected from Liverpool's citizens!

The carillon should be complete in itself and quite distinct from the ringing peal. The reasons for this are: (1.) The scale of the bells for carillon use is quite different from that for ringing purposes; and (2.) Even if this were not so, the constant disconnection of the clavier action is a great trouble and most unadvisable on account of the minute regulation of the touch, which is imperative, and which would have to be adjusted every time the clappers were disconnected.

The salient points in favour of a carillon are:

(1.) The position of the tower; (2.) The height of the tower, both exceedingly important factors for the best musical effects of the bells. Such conditions would allow their sounds to travel in all directions without hindrance, and as there are no buildings in close proximity the unpleasant reflection of sound would be avoided.

It would remain for this great city to produce or discover an artist worthy of the carillon. I might say, a Best of the clavier, to elicit the best from the bells. Lastly, I am confident that nothing would have pleased the late Thomas Bartlett, the donor of the bells, more than a fine carillon so well placed.

We understand that Mr. Herman Klein is the new musical critic on the *Saturday Review*.

APPEALS TO AND FOR MUSICIANS.

Appeals for the aid of beneficent schemes brought into being by the exigencies of the War are constant and urgent. Where there is so much to enlist our sympathies it is very hard to withhold assistance, and to most of us, surrounded as we are by imperative personal ties and calls, it is harder still to give. But notwithstanding our sense of these difficulties, we venture to plead for two organizations whose operations affect the cause of music and musicians. At no other time in the history of our art than the present has music proved to be of such tremendous moral force and support to enduring mankind. This being so, we trust that many of our readers will find themselves able to help in some way one or both of these well-tried schemes. It will be noticed that one appeal is to musicians generally, and the other for musicians who have been hit by the War.

THE Y.M.C.A.

To-day it is superfluous to describe in detail the great national work of the Young Men's Christian Association. Hundreds of thousands of our Forces in this country and abroad have been blessed by and have fervently blessed its ubiquitous and sympathetically devised activities. Faced with the urgent necessity for more funds to carry on its mission, the promoters are asking the public for £500,000, and they appeal to every industry and profession to help them. They ask the musical profession and amateurs to endeavour to raise £5,000 for the specific purpose of providing additional musical facilities for the members of H.M. Forces in the 2,000 huts and centres at home and abroad. The money realised will therefore be practically ear-marked for the promotion of music. It is suggested that the Fund be raised by:

- (a) Direct contributions :
- (b) Concerts, lectures, recitals, entertainments, &c. ;
- (c) Collections at musical gatherings.

It must be noted that under the War Charities Act, 1916, it is necessary that any one arranging for a charity concert, &c., should hold an authorisation from the Society to be benefited. In this case application should be made to Mr. J. Percy Baker, Y.M.C.A., 12 and 13, Russell Square, London, W.C.-1, stating date, time, and place of entertainment, and giving all particulars for the purposes of the entertainment tax regulations.

Dr. H. Walford Davies has kindly undertaken to be the hon. treasurer of this fund. All communications to him should be addressed as above to Russell Square. A committee of the Editors of musical journals has been formed for the purpose of promoting this appeal.

Individual subscriptions of £2 2s. and upwards will be acknowledged in all the journals represented, as no one journal is to be specially associated with the fund.

THE PROFESSIONAL CLASSES WAR RELIEF COUNCIL (MUSIC SECTION).

The work of this council has numerous ramifications, and its members consist of about seventy or more men and women eminent in their various spheres. We are concerned here with the section devoted to musical matters. The general music committee includes practically all the leaders in the profession, but the executive committee which actually carries on the work is a smaller body of about a dozen members presided over by Sir Hubert Parry, who devotes much time to its labours. The two main objects of the music committee are to promote the performance of music in hospitals and camps, and to give employment to professional musicians. During the three years of its existence over

TEN THOUSAND ENGAGEMENTS

have been given to professional performers, and one way and another about £15,000 has been expended over music. This large sum has been raised in a variety of ways, the general committee of the council making grants to the music committee. Generous donations have been made by sympathisers, concerts in aid of the funds have produced substantial sums, and the Red Cross Society has made grants conditional on the committee giving concerts in hospitals all over the country. The committee is aware that it is not reasonable to expect much personal support from professional musicians—except from those who happen to be fairly prosperous—but it may be possible for many of our readers to obtain funds by organizing concerts and perhaps to influence the direct assistance of amateurs and the wealthy, who must know what a boon music is just now to the community. It must be noted that under the War Charities Act permission to collect or to give concerts on behalf of the funds must be obtained from the council. This regulation is necessary in order to prevent fraud and also to check expenditure. All money obtained should be sent to the treasurer, the P.C.W.R. Council, 13 and 14, Prince's Gate, London, S.W.-7, specifying that it is for the Music Section. The secretary of the Music Committee is Mr. W. G. Rothery (address as above).

Miscellaneous.

In our December issue, page 569, we announced that the Leighton House Society had resolved to wind up. Since our announcement appeared we have been informed that Mrs. Russell Barrington, the trustee of Leighton House and president of the Society, 'has decided that the good work of the Society shall be continued,' and M. Emile Le Vlieghe has been appointed musical director. Later on we received the following statement:

The committee of the Leighton House Society, which will be *definitely wound up* on December 31, desire it to be known that they are in no way connected with any Society which may be formed in the future in connection with Leighton House. (December 3, 1917.)

Mr. Charles Roby, the well-known bandmaster—we give him this plain designation for the last time—has experienced an eventful week lately. On November 27 he was promoted to the rank of Lieutenant and Director of Music, Royal Marines (Chatham Division), and on November 29, after three days' examination, his name was posted in the Sheldonian as passed for the Oxford Mus. Doc. degree. There were seven candidates, but only Lieutenant Roby was successful.

The first of a course of five lectures on 'Musical Publications during the Commonwealth and Restoration' was given at the University of London (South Kensington), by Sir Frederick Bridge, on December 5. The remainder of the series will be given at 5 p.m. on Wednesdays, February 6, March 6, March 27, and April 24. Tickets are free. They are obtainable from the Registrar, as above. A stamped addressed envelope should be sent.

Mr. W. W. Cobbett, whose practical encouragement of the composition of chamber music has brought forward a mass of new and valuable compositions, now offers a prize of twenty guineas for the best violin by a British maker. The instrument must be entirely the workmanship of the competitor, and must have been made in the last decade. Mr. Cobbett's address is 34, Avenue Road, London, N.W.-8.

Works to be submitted under the regulations of the Carnegie United Kingdom Trust scheme for the publication of musical compositions for 1918 must be received by the secretary of the Trust, Dunfermline, not later than February 1 next. Copies of the regulations can be had on application to the secretary.

MISS SCHLESINGER AND 'NATURAL INTONATION.'

A DEMONSTRATION.

In our issues of July and August last, Miss Kathleen Schlesinger gave her views of the ancient origin of the major and minor scales and the harmonic potentialities of the unusual scale-degree relations involved in her speculations and deductions. Her conclusions were discussed by Dr. Froggatt and Mr. Fox Strangways in our October issue, and in the same issue Miss Schlesinger replied to their criticisms. In the course of her article Miss Schlesinger said:

The infinite possibilities of harmony in natural intonation will afford scope and stimulus for the creative musician; every Tropos is a mine of wealth, bearing its own characteristic hall-mark. Some of this new material can, indeed, be made available for keyboard instruments by a method of approximation which possesses the advantage of enriching the resources of the material at command and of suggesting new methods for the expression of ideas in music.

We have now to record that Miss Schlesinger, in spite of obvious technical difficulties, has had the courage of her convictions in bringing her gospel of 'natural intonation' to the test of the ear. On November 28, at Steinway Hall, she and her coadjutors gave under the auspices of the H. P. B. Lodge of the Theosophical Society, what was described as the 'first public performance of ancient and modern compositions in the natural intonation of the Ancient East.' In this novel enterprise she had the assistance of an oboist, a violin soloist, a string quartet, a horn player (all members of the Queen's Hall or London Symphony Orchestras), a pianist, Kithara players, and two trained boy chorists. The following was the programme presented:

FIRST PUBLIC PERFORMANCE OF MODERN COMPOSITIONS IN NATURAL INTONATION.

Kithara Solos Kathleen Schlesinger
(a) Pindar's First Pythian Ode (Fragment in the Later Hypodorian Mode).
(b) Processional Hymn.

Vocal Duet Elsie Hamilton
Pindar's First Pythian Ode (Fragment in the Later Hypodorian Mode).

Arranged for Treble and Alto Voices (Greek Words).
With Oboe obbligato and accompaniment on the Kithara.
'Vers la Lumière' Elsie Hamilton

Trio in the 22 Tropos on the C String (Intonation approximated to that of the Modern Keyboard).
For Oboe, Viola, and Pianoforte.

'Phantasy' Elsie Hamilton
Duet in the 22 Tropos on the D String (Natural Intonation).
For Oboe and Solo Violin, with String Quartet Accompaniment).

Vocal Solos in the 22 Tropos. (Natural Intonation) Dr. Harold E. Watts
'L'Arbre Mystique' Elsie Hamilton

Septet in the 28 Tropos, on the C String. On the Rag
For Flute (Solo Violin), Oboe, Horn, and String Quartet.
Folk-Songs (Norwegian):

(a) 'Baantull' (In the later Hypodorian Mode).
(b) 'Liti Kjersti'

(c) 'Aa, Ola, Ola: min ejen Ungie'
In the 22 Tropos, on the E String (Natural Intonation).
Accompanied on the Kithara.

(d) Welsh, 'Lili Gwyn Rhosyn yr Haf' Collected by
In the 22 Tropos, on the G String (Natural Intonation).
With String Quartet Accompaniment.

(The Folk-Song Accompaniments composed by Miss Elsie Hamilton.)

It will be seen that the pianoforte, with its equal temperament, was used for Miss Hamilton's Trio, so here at least there was no offer of 'natural intonation.' The appeal consisted partly in the unconventional melodic themes and the Modal treatment. The Trio was said to have been conceived in 'natural intonation,' although presented in, shall we say, degenerate equal temperament. For our part we were content to listen to it as it was presented, for it showed that Miss Hamilton has a pretty gift of composition. The Septet was another story. Apparently the highly-skilled performers who played it were endeavouring to temper their intonation to what they conceived to be the scale of the 28 Tropos, and the result was often not at all agreeable. Whether it was that the intonation attempted was simply guess-work we cannot say. But it is very difficult to believe that performers accustomed in all their musical work to play without thought any variety of intonation could do otherwise in these circumstances. The fact is that, as auditors, we cannot expect to educate our ears to new

tonal relations unless they are presented to us by instruments of fixed pitch tuned accurately to the 'tropos' used and capable of sustaining sounds. We bear in mind that the ear is very accommodating in the matter of intonation. Within certain limits it is content to take the will for the deed, and to tolerate departures from any theoretical intonation. If it were otherwise we could not listen, without much more distress than we do under existing conditions, to an opera, a full orchestra, or even to a great deal of the solo singing presented to us. Our musical environment gives us mainly two intonations, the just and the equally tempered. We get the former when a fine vocal quartet party or first-rate choir comes upon a 'well-voiced' major chord—one of the most luscious experiences that musical performance ever affords. We also get it sometimes from finely played brass instruments; but the organist and the pianist never get it, unless perchance their instrument is out of tune. But, as was said above, we habitually ignore slight departures from the ratios of theoretical intonation, and, as it were, re-adjust things in our generous and accommodating brain. Perhaps we can do the same with the new-old intonation. But first we must know how it sounds in a pure form. Probably at this demonstration we got near to the ideal in the folk-song performed by the two boys (who came from Mr. Bates's school for choristers). Certainly the musical result here was novel and interesting.

The performance was preceded by some explanatory remarks by Miss Schlesinger. We think she paid her audience too great a compliment in assuming that the facts she dealt with and the nomenclature she employed were already associated in their minds with definite ideas. Explanations of a much more elementary nature, closely and logically built up, are necessary in dealing with such complex material before a general audience, or even before a musical audience to whom the subject is new.

BATTLE MUSIC.

BY CECIL BARBER.

That music was only expensive noise we knew long before the modern Symphonic-poem had its day. But 'Bernhardi set to music,' with its cold dissection of character as of a corpse on a slate, to the accompaniment of all possible onomatopoeic effect to suggest outward seeming, pales like the stars before the mildest *strafe* on the Western Front. No need even to dredge the Berlioz autobiography for the necessary words, for tautological epithets such as 'grandly terrible' come feebly to the mind on meeting a hostile barrage, with its colossal orchestra of men and munitions reinforced by all the material wealth that a nation can cast into a world-wide melting-pot. Here is a combination of all that the wildest harmonies—of colour and form and sound, with Night for manuscript! And Murder is the motto-theme—wholesale murder, in fact: one realises at last the grim necessity for War, and especially for this War, to bring mankind back to the decencies of existence. For it is nothing less than an encounter at close quarters with all the powers of darkness, from without and within, especially the twin devils of hatred and fear. And a rude rhythm beats beneath, while the enemy masses for the attack.

Everything has been peaceful up to now—peaceful that is for the Front, except for the dancing Vêry lights, with their tired smile at the hidden activities of No Man's Land and the shell-ridden Back Areas where working parties abound. Then, without warning, unless it be by secret intelligence unknown to the man in the trench intent on his patient vigil, the storm bursts, *ffff*. The pentecostal calamity is at hand, with its mighty rushing wind and tongues of riotous fire, above the strident blast of the batteries. For the guns, with their weary gleams of gold, supply a pedal to the frantic exordium; and superimposed on this, as the text-books have it, move notes of lighter calibres, all vociferous however and deadly in their utterance. Out of the hurly-burly two prime facts emerge, namely, that music of this astonishing sort is both positive and negative—priggish where controlled and brainless where automatic. Yet human heads and hearts are at the back of it! That is the horrible thought! Men such as we know and love are working these engines of destruction against one another. Was there ever such a Harvest of Hate?

Machine guns continue to thread their criss-cross patterns on the velvet sky, in which the splendid stars preserve a serene course and a waning moon nods to rest. The various timbres stand out clearly—the melancholy passage of great shells, the whizz and bang of smaller ones, the long swishing strides of the gas shells, the almost farcical crack and stentorian echo of the Stokes contingent, and the constant spurt of snipers' fire, *molto staccato*, in stupendous counterpoint.

Suddenly the music ceases as it began. The tale is entirely told, for there is no sequel! The enemy has reached his own wire and gone back. Dawn breaks. The patient men in the trenches, who have stood to ever since the S.O.S. signal stabbed the dark, are still at their posts. A single sentry has stayed with his head over the parapet the night through, refusing to take cover; he sets pandemonium at naught. And now, as the cold light filters from the East, a solitary lark rises in the silence to greet the coming sun. Its song drenches the feverish senses like a stream of pure water; and the soul is abundantly refreshed. These two small manifestations of man's faith and a bird's unflinching instinct obliterate in some strange fashion the memory of a nightmare of thudding feet. They make a music of their own, for the individual has reassessed himself against a nation in its frenzy. The tone-picture has petered out—though deft-fingered men are easing stretcher cases before sending them down on their swinging way to the advanced dressing stations. Except for the hum of early airplanes and the shrill bark of Archies, what opened in sound and fury is reaching a consummation of utter stillness. Everywhere spreads a feeling of deliverance. The sun appears—the sun of an autumn morning; and the homely reek of grease and wood-smoke tells of primitive preparations for food. Those who can sleep; those who can't, reflect on the futility of all that is past, because the permanent part of the players of this battle-music can never be destroyed; and only those who have acquired sufficient merit to warrant their translation need fear the shock. But they are the very men who have no fear. And that is the purpose of this dreadful Symphony to reveal; for the still, small voice, Mozartian in its simplicity, has held to the last.

ORGANIST-IN-ORDINARY.

By CECIL BARBER.

The Padre was sympathetic, but unsatisfying. The nearest organ, said he, was in a cathedral two days' journey there and back; yet if one mentioned his name the Curé would be only too glad. . . . But it wasn't a case of wanting to make music as to listen to some of the required kind—dignified, thrilling, and properly-proportioned, with a beginning, middle, and end; for the gramophone had become a screeching abortion. Three days had to be put in somehow just behind the line, and the heat was dreadful. True, the drums practised round a shell-hole that comfortably held them every morning, and they essayed many a familiar melody; but the pipes were often sharp, and much of the indispensable inner harmony was wanting. Where, for instance, was that upward run on the 'cello in 'Hiawatha,' ditty that dated back to the café-hours of a professional day in the provincial town? Still, it was better than nothing at all; and at least it offered an antidote to the machine-made clatter in the mess-tent, where the difficult passage in a concerted number was skillfully bridged by a breathless unison! No; these were lean times for the man with any music in his soul, and he was forced back on recollection to appease his cravings. During a quiet night's digging—fatigue within sight of the firing-line—he had lived, perhaps, through a page or two of 'Gerontius,' though the morning's sunlight told him afterwards that that had been mere truckling to terror, 'vivid and imaginative' as the tone-picture might be. Hymn-singing among the tents when the Padre came on his rounds was no better; the tendency always seemed either downward to black depression or upward to empty inanity. Once the divisional band played away an afternoon in the distance, but fine as their technique was, their repertoire only added to the pervading poverty. Was, then, the musical faculty a curse and a burden to the soldier? Did only the most frivolous or vulgar types accord with active service conditions? Should one learn to do without this last remaining pleasure of the past, and let the

instinct for a merry noise lie fallow till home, with its drawing-room grand pianoforte and sober Sunday services could be regained? It was hard to think that all one's former enthusiasm should be thrown away as energy wasted; and a friendly gunner, whose records reached the level of 'Young England' and 'Carillon,' did help to uncrease the brow a little, but only a little. The great want remained, and a furtive attempt to slip quieter pieces on to the men machine were scorned as a wish to sing psalms. And then the battalion moved into the line . . .

Six days later, during a shell-ridden daylight relief, a thin brown line of men threaded out of the last communication trench, caked with mud from head to heels and obviously 'fed up.' But the military policeman on duty came erectly to the salute, and the young officer at the head of the little column felt the pips on his shoulder-straps with a grimy forefinger, and suddenly rejoiced in visions ahead of a shiny Sam-Browne slung across his breast. He was certainly surfeited with music now—music that out-massed the Berlioz 'Mass of the Dead'; he had heard the up-to-date symphonic poem taken a march nearer the pit of cacophony; he had studied stupendous scores in which composers thought no longer in 'bundles' but in whole woods. There had been undoubted splendour in the performances, when percussion had arrived at its complete and final apotheosis, with bursts of appropriate colour and evident effectiveness as epics of destruction. Yet a light-hearted snatch of whistling from behind a traverse, or soft humming from inside a funk-hole, seemed of more actual account somehow. But this was to look at the experience narrowly, for there had been music of another sort—silent music that harmonized with that of the stars; morning music, as the moon faded out of the sky and the terror by night continued its flight by day. Here the musical faculty had fallen plainer than ever, though never a recognisable note was uttered; the basis of the art had grown broader and deeper. For all the romance of life, only achieved in the peaceful past during the playing or singing of an accepted masterwork, had been seized, as the promise 'And ye shall be as gods' seemed to be murmured in the ears. I can give the scene in detail, for it is quite ineffaceable:

The fighting-line—an outpost scheme merely; held by a handful. The sentries are all on guard, standing to the parapet like statues, with every nerve taut. An officer, preceded by an armed N.C.O., is on his rounds. All are in steel helmets, which lend them the look of Crusaders, in spite of their sodden service dress. The night is utterly still, except for the splash-splash of movement down the sloppy trenches which Fritz is persistently searching by means of rifle-grenades; and the late moon lays a silver finger over every contour. No Man's Land is a whispering mystery of thistle and rank grass. Footstep—curt challenge and answer; that is the simple ritual of the visitation.

Only by casting the mind back a thousand years to such a night as this, when a knight and his ensign walked about the castle walls, could the episode be matched for its absolute serenity. Here was the true chivalry once more, to inspire all the arts with triumphs equaling those already established—new beauty for translation into music, painting, literature, and carving—till, it may be, someone of lesser faith arrived to mar the peace with fear and doubting, and the old uneasiness descended again like the devil's own blight. Even so, the artistry which makes perfect art of imperfection became manifest (for that is the Army method), and the lesson went home. You could see how, in embracing a cause not of his choosing, the potential hero might be fashioned out of most unpromising material—how, in fact, every participator in the great campaign was working out his own salvation under your very eyes. For one moment God had been revealed; and with that memory to comfort one through all life to come—even the welcoming gramophone sounded like a cathedral organ, and there was no need for that two days' journey to the nearest cathedral. Music was here, there, and everywhere, for those who had ears to hear. One was thankful for the least mercy, and all the small reminiscences of song and solo that crowded to the lips dated from days that had made one happy and so wise. And anyone contributing to the general cheerfulness was organist-in-ordinary to the battalion.

London Concerts.

THE LONDON STRING QUARTET.
NEW SCHEME OF CONCERTS AT QUEEN'S HALL.

This famous Quartet, greatly encouraged by the success that has attended its concerts at Aeolian Hall, has boldly decided to give a series of chamber concerts in the much larger arena of Queen's Hall, and has issued an announcement in which it is stated that its members are convinced there are many people who have no idea there is such a wonderful Song-Cycle as 'On Wenlock Edge' (Vaughan Williams), or such light chamber music as 'Molly on the Shore' (Grainger), by British composers. Also there are vast numbers who have never heard the Pianoforte Quartets and Quintets of Schumann, Brahms, &c., or the String Quartets of Beethoven, Mozart, Haydn, &c. Therefore the L.S.Q. is giving four special concerts at Queen's Hall on Saturday, December 22, at three, and Wednesdays, January 16, 23, and 30, at three, thereby hoping to gain a great many converts to chamber music, so that this class of concert can be considered a permanent institution of musical London life. The L.S.Q. will adhere to its principle of including a British work at each concert.

Miss Gwynne Kimpton gave the preliminary performance of the second series of her Orchestral War Concerts at Caxton Hall. The programme included Saint-Saëns's Pianoforte Concerto played by Miss Myra Hess.

The St. George's Glee Union claims to have given 586 consecutive monthly concerts during the forty-nine years of its existence. At the concert given under Mr. G. H. McCann on December 7, at Caxton Hall, the programme included some fine specimens of English part-music.

The Alexandra Palace Choral and Orchestral Society was in surprisingly good form at its performance of 'Hiawatha' at the Northern Polytechnic on December 8, under the spirited direction of Mr. Allen Gill. Madame Evans Williams, Mr. Maurice d'Oisley, and Mr. Frederick Randalow were the soloists.

At Queen's Hall, on January 31, Major J. Mackenzie Rogan, musical director of the Coldstream Guards, will be the recipient of a congratulatory address to mark the conclusion of his fifty years' service in the Army. The committee in charge of the arrangements includes Lady Randolph Churchill, Lady Maud Warrender, Sir Alexander Mackenzie, Mr. Arthur Croxton, Mr. Henry Mills, Mr. Pett Ridge, and Mr. Arthur Fagge (hon. secretary). We venture to hope that public recognition of Military Band service to the country will be extended to other veterans who have distinguished themselves in this sphere of musical activity.

Musical Notes from Abroad.

MILAN.

A MEMORABLE EVENING AT THE SCALA.

The imposing musical evening which was given at the Scala Theatre on November 20 in honour of the Franco-British troops was instrumental in consolidating still further the factorial alliance, striking at once the chords of patriotism and filling the hearts of onlookers with admiration and gratitude for these stalwart representatives of two great nations who have extended their powerful arms with unstinted liberality towards a comrade overtaken in adversity. This Milan, which has known the oppressing atmosphere of existence under the Teutonic heel, and which was the most fervent supporter of the national upheaval in the spring of 1915 for Italy's intervention in the War, has thus in the very face of the treacherous invasion again affirmed its absolute 'Italianity,' its uttermost faith in the sacred cause for which the noblest countries of the world are fighting, the firm resolve to oppose the external and internal enemy.

The entertainment, preannounced by only a few days, was looked forward to with considerable impatience. The very fact of soldiers of Britain, France, and Italy being united under the roof of the most glorious opera house in the world, offered, besides an unprecedented ocular feast, a well-defined sense of compactness and security. On this special occasion entrance to the Scala was free, beyond the actual accommodation reserved for the Allied soldiers and holders of season-tickets. Hours before opening time the queue began to form and to wriggle outside the entrance to the two galleries. By 8.30 it had reached huge proportions, so much so that many people were not able to gain admittance. The Scala has perhaps never held such a multitude at one standing. All the boxes were packed to inconvenience, and the two galleries, where much good-natured elbowing was the order of the evening, gave the impression of a herring pond.

Manifestations of enthusiasm were renewed as the Franco-British troops made their appearance, followed by the Italian disabled. When General Angelotti, Commander of the Milan Army Corps, arrived with the Allied officers, the orchestra, under the able direction of Maestro Tullio Serafin—himself a soldier and just recovering from the effects of a severe motor accident—gave a slashing presentation of the Royal Italian March, following which came the British National Anthem, and the boys in khaki joined in lustily, the Brabançonne, and the American Hymn. The 'Marseillaise' was sung by Emma Veca and the chorus by the French soldiers. A perfect hurricane of applause met the termination of each hymn. The Garibaldi Hymn was next played, and the entire theatre was up and shouting the martial strains. Three speeches followed, sounding the usual patriotic note.

SONGS AND FLOWERS.

Out of the orchestra and chorus—the latter comprising over a thousand voices, a third perhaps of which were professional singers—rose the solemn and immortal notes of Verdi's 'Nabucco.' Hardly was this fragment over when a perfect deluge of flowers rained from every quarter upon the British and French soldiers. Broad grins illuminated the surprised faces of these fine soldiers, who, delighted with such simple yet symbolical manifestations of amity, gathered up the flowers and adorned their tunics. As the tumult subsided the immense chorus sang an excerpt from 'Norma,' 'Guerra, guerra!' (To war, to war), eliciting a storm of applause.

It would be superfluous to enumerate the items which followed. The same ovations, the same display of patriotism. The mind of the onlooker seated above the stalls was indelibly impressed by the kaleidoscopic *coup d'œil*. The thousand and one singers on the enormous stage; the khaki, the turquoise and grey-green clad soldiers, their uniforms beflowered, and waving their hands full of roses and pinks; little allied flags and coloured handkerchiefs conspicuous in the boxes and practically all over the theatre. Certainly the presence of these soldiers made one and all realise more acutely the nearness and the perils of war, the oneness of our cause.

'The Hymn of Mameli' closed the programme. Nobody however showed the slightest inclination to leave. Then the elated British Tommies made their début at the Scala by singing 'Tipperary,' and the staid French soldiers, not to be outdone, rang forth its equivalent, 'Le chant du Combat.' French songs followed from both parties, while the time ran on unheeded. Just before leaving the Scala a swarm of young girls presented each officer and soldier with a souvenir in the form of a neat little pocket-book made of grey-green cloth, nicely embroidered and with the five-point star of the Italian Army. Outside the theatre the allied troops again received a hearty reception. The British were driven off in camions singing 'Tipperary,' whilst the French marched off down the glass-roofed thoroughfare called 'Galleria Vittorio Emanuele' singing the 'Marseillaise.'

On December 3 another patriotic evening was given at the Scala on much the same lines, but this time the British soldiers took a prominent part in the performance. Seats were free, but all were expected to contribute to the Refugee Fund. The evening was to signal the closing of the Garibaldian Exhibition, which had been going on some time there. Seeing that the British Royal Naval Air Service

was actively identified with three items of the programme, it will be interesting to reproduce it here :

1. Royal Italian March.
2. 'Where the war passed' (by Deputy G. Podrecca).
3. 'The Marseillaise' (Madame M. Valdi Mellor and chorus).
4. 'The Kiss to Victory,' by W. Lewis (chorus of the R.N.A.S. Solo, A. F. Main (Scotch baritone, R.N.A.S.).
5. 'Coro Italiano,' by V. Newman, music by M. C. Chiesa (Signora Vanda Giovanelli).
6. 'Va Pensiero' (chorus from 'Nabucco,' Verdi).
7. British National Anthem (Madame Valdi Mellor and chorus of the R.N.A.S.).
8. 'O Signor che' (chorus from 'I Lombardi,' Verdi).
9. 'Tipperary' (chorus of the R.N.A.S.).
10. 'Guerra, guerra' (chorus from 'Norma,' Bellini).
11. Hymn of Garibaldi (general chorus).

'Tipperary' at the Scala! Extremes meet. Who could have imagined that 'Tipperary' would have been given an exalted official position in the programme of a Scala evening. Verily the war has dissipated in many ways the seemingly impossible.

The evening was a rare success, more especially from the aspect of Allied communion. It was essentially a British evening, and the sons of Britain are favourites here. Mr. A. F. Main, a Scotch baritone belonging to the R.N.A.S., sang 'Tipperary,' and some eighty members of the Service contributed the refrain. Mr. Main did very well, although sadly handicapped by a bad cold. He got a hearty welcome and was encored, upon which he added two verses of a parody of 'Tipperary' written by W. Lewis, the English poet of Milan. As the chorus came in with the refrain, 'It's a short way to love and glory,' the soloist grasped a large Union Jack, swinging the flag in sweeping rhythm to the movement of the song. The climax brought the house down. As the chorus returned to their seats in the stalls a stentorian 'Are we downhearted?' was heard, and the response came back in a thundering 'No.'

When the last item of the programme had been performed there were repeated calls for the National Hymns of the Allies, which the military band satisfied immediately. As on the previous evening, another half-hour was spent on incidentals. The Tommies got in with a favourite trench song; a French soldier climbed on to the stage, and, unaccompanied except by his own typically French gestures, sang a patriotic French song, 'A Verdun.' He was given a warm reception as he reached the last line, 'Ils ne passeront jamais.'

About a dozen old 'Garibaldini,' remnants of that patriotic minority which accomplished such great deeds in the early 'sixties, were also on the stage, and were conspicuous by their red shirts and medals, recalling a glorious past. One fine old octogenarian was seen to lift a corner of the Union Jack and imprint on it a respectful and perhaps reminiscently grateful kiss, and this just as the National Anthem was being played for the last time.

This truly historical evening is certainly unique in the annals of the Scala, and will never be forgotten by those whose fortune it was to take part.

Milan, December, 1917.

E. HERBERT CESARI.

DURBAN (SOUTH AFRICA).

The Musical Association gave an orchestral and choral concert of British Music on March 10, under the direction of Mr. Frank Proudman, borough organist and musical director to the Corporation. The choir consisted of thirty-six sopranos, thirty-one contraltos, fourteen tenors, and twenty basses. The orchestra included twenty strings, fourteen wood and wind instruments, and timpani. The instrumental numbers included the Pianoforte Concerto in D by A. H. Jackson, a highly-promising musician, who was trained at the R.A.M., London, and who died in 1881 at the age of twenty-nine. Miss Madeleine Younghusband was the soloist. Other instrumental items were Hamish MacCunn's Overture, 'The Land of the Mountain and the Flood,' Percy Grainger's 'Mock Morris,' and Wallace's Overture, 'Lurline.' The choral part of the programme included Elgar's 'For the Fallen,' which was performed in the first part, and again in the second part. The programme-book stated that 'as this is a work the great beauty of which is not very apparent at the first hearing,

the most unusual course will be taken of performing it twice this evening.' Miss Dorothy Harrison was the soloist, Stanford's 'Songs of the Fleet' were given, the solos being sung by Mr. Grogan Caney. Another notable item was Samuel Wesley's Motet for double choir, 'When Israel out of Egypt came.'

PARIS.

The season at the Grand Opera House was inaugurated by a special performance of Raymond Roze's opera, 'Jeanne d'Arc,' given for the benefit of the French and British Red Cross Funds. It was a great Society function, and large sums were paid for boxes and other seats. Over £5,000 was realised, apart from £230 received by the sale of programmes by nurses. The performance was a brilliant one. The heroine was Mlle. Marthe Chénal. The composer conducted.

Dr. Karl Muck (Prussia), who refused to conduct the 'Star-Spangled Banner' at a concert given by the Boston Symphony Orchestra, later altered his mind and condescended to guide the players through its mazes.

The German papers tell of some happenings not without interest to England. The two operas by the precocious genius Erich Korngold ('The Ring of Polykrates' and 'Violante') have been heard at Berlin, and the Press, while amazed at the orchestral virtuosity of the boy, seems to be doubtful whether he has any ideas of real value. Siegfried Wagner has produced a new opera at Stuttgart. The title may be translated 'It is all Puck's fault.' The plot is compounded of fragments of about three dozen of Germany's fairy-tales, and in the Prologue the composer (who is his own librettist) represents the ghost of Grimm as hauling him over the coals for the liberties he has taken. The music is described as a good replica of 'Hänsel and Gretel' spoiled by over-heavy scoring, which is just what one would have expected.

M. Gustave Ferrari, an accomplished musician, who in recent years was in London, is now in New York in order to direct the production of 'Chu Chin Chow' in that city.

THE HUDDERSFIELD GLEE AND MADRIGAL SOCIETY IN LONDON.

The announcement that this fine choir would in these times of stress travel nearly four hundred miles in order to perform 'Messiah' to Metropolitan audiences was received with mixed feelings. No doubt a visit so generously conceived brought joy to those who put themselves to all this trouble, as it did unquestionably to the audiences of soldiers and others who were so liberally invited to hear the choir. The uncomfortable implication of it all was that the Metropolis had no resources capable of performing 'Messiah.' But when we come to consider the performances as musical events there is nothing to do but to express the highest satisfaction. The choir is an exceptionally fine one, and is able to preserve its reputation even in these times. The speciality of the singing is the 'oneness' of its beautiful quality of tone, arising no doubt from unity of vowel usage. The following is a summary account of the doings of the choir under its capable conductor, Mr. C. H. Moody (organist of Ripon Cathedral). The choralists arrived in London on Friday, December 14, at noon, and at once visited St. Dunstan's and gave a short concert to the blinded inmates. At three o'clock on the same afternoon they gave 'Messiah' in Westminster Abbey, with Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Robert Radford as principals, and the London Symphony Orchestra. In the evening they were entertained by the Prime Minister at his official residence in Downing Street, and on the afternoon of the 15th they gave another invitation concert, with a miscellaneous programme, at the splendid Central Hall, Westminster. On Sunday afternoon, December 16, they sang 'Messiah' again at the Foundling Hospital for the benefit of the institution. A remarkable raid!

SHORT ANTHEM FOR A MEMORIAL OR FUNERAL SERVICE.

Words by Bishop GEORGE WASHINGTON DOANE (1799—1859).

Composed by CHARLES H. LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Rather slowly, and with expression.

SOPRANO.



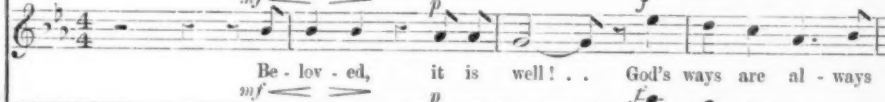
Be - lov - ed, it is well! . . . God's ways are al - ways

ALTO.



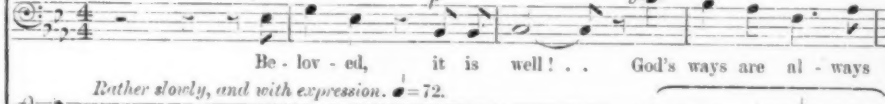
Be - lov - ed, it is well! . . . God's ways are al - ways

TENOR.



Be - lov - ed, it is well! . . . God's ways are al - ways

BASS.



Be - lov - ed, it is well! . . . God's ways are al - ways

ACCOMP.

(For practice only.)

*Rather slowly, and with expression.* $\text{♩} = 72$.

MADRIGAL



right; And per - fect love . . . is o'er . . . them all, Though far . . .



right; And per - - - fect love is . . . o'er them all, . . . Though



right; And per - - - fect love . . . is . . . o'er them all, . . . Though



right; And per - - - fect love is o'er them all, Though far . . .



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The Musical Times, No. 899.

(1)

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "a - bove our sight. . . Be - lov - ed, it is well! . . . Though far a - bove our sight. . . Be - lov - ed, it is well! . . . Though far a - bove our sight. . . Be - lov - ed, it is well! . . . Though a - bove our sight. . . Be - lov - ed, it is well! Though deep and". Dynamic markings include *mf*, *p*, and *mp*.

Second system of the musical score. The lyrics continue: "deep and sore the smart; The hand that wounds knows how to bind. . . deep and sore the smart; The hand that wounds . . . knows how to deep and sore the smart; The hand that wounds . . . knows how . . . to sore the smart; The hand that wounds . . . knows how . . . to". Dynamic markings include *mf*, *f*, and *mp*.

Third system of the musical score. The lyrics are: "And heal the bro - ken heart. . . Be - lov - ed, it is bind And heal the bro - ken heart. . . Be - lov - ed, it is bind . . . And heal the bro - ken heart. . . Be - lov - ed, it is bind . . . And heal the bro - ken heart. . . Be - lov - ed, it is". Dynamic markings include *mf poco rit.*, *dim.*, *mf a tempo.*, and *p*. The system concludes with a double bar line and the number (2) below it.

mp Though well! *mf* Though sor-row clouds our way, *f* 'Twill on - ly make the

mp Though well! *mf* Though sor-row clouds our way, *f* 'Twill on - ly make the

mp Though well! *mf* Though sor-row clouds our way, *f* 'Twill on - ly make the

mp and well! *mf* Though sor-row clouds our way, *f* 'Twill on - ly make the

mp joy more dear That ush - ers in the day. *pp* Be - lov - ed, it is

to joy . . more dear That ush - ers in the day. *pp* Be - lov - ed, it is

to joy . . more dear That ush - ers in the day. *pp* Be - lov - ed, it is

to joy . . more dear That ush - ers in the day. *pp* Be - lov - ed, it is

p it is well! *mf* The path in faith that's trod, *p* Though rough, and

p it is well! *mf* The path in faith that's trod, *p* Though rough, and

p it is well! *mf* The path in faith that's trod, *p* Though rough, and strait, . .

p it is well! *mf* The path in faith that's trod, *p* Though rough, and

strait, and dark it be, Leads

strait, and dark . . it be, Leads home, leads home . .

. . . and dark it be, Leads home, . . . leads

strait, and dark it be, Leads home, . . leads

sostenuto.

sostenuto.

sostenuto.

sostenuto.

sostenuto.

. . . home to Hea - ven, . . you, . . and God. . . .

. . . to Hea - ven, . . you, . . and God. . . .

home . . . to Hea - ven, . . you, . . and God. . . .

home . . . to Hea - ven, . . you, . . and God. . . .

f *mp* *poco rit.* *pp*

f *mp* *poco rit.* *pp*

f *mp* *poco rit.* *pp*

f *mp* *poco rit.* *pp*

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The New Orchestra is taking a prominent place in local musical life, its services being requisitioned at almost every orchestral concert, of which quite an unprecedented number are given. On certain occasions it is augmented by a contingent from Manchester.

The Sunday evening Orchestral Concerts are gradually gaining in favour, the Town Hall being fairly well filled on each occasion. Already five concerts out of ten provided for the season have been given. At the fourth and fifth concerts, on December 2 and 16, the conductors and soloists respectively were Mr. Richard Wassell (vocalist, Miss Percival Allen), and Mr. Julian Clifford (solo pianist, M. Arthur de Greef). M. de Greef gave Saint-Saëns's Concerto in G minor with great success. The orchestral novelties were Ponchielli's 'Dance of the Hours' and Foulds's 'Keltic Suite.'

The Annual Scottish Concert, promoted by the Birmingham and Midland Scottish Society, was held at the Town Hall on November 24, when the crowded state of the hall strongly testified to the popularity of these annual gatherings.

The Festival Choral Society gave its first concert of the season at the Town Hall on November 22, conducted by Sir Henry Wood. The programme included two new works, Alexander Kastalsky's Russian 'Requiem for the Fallen Heroes of the Allies' (first performance in England), and Balfour Gardiner's 'News from Whydah' (first performance in Birmingham). The Requiem was produced at Moscow in 1916. Mrs. Rosa Newmarch's remarks in the November number of the *Musical Times* will afford readers some particulars regarding the work. The composer has welded together a remarkable tone-picture. One must not expect to hear a Requiem in the manner handed down to us by the classical masters. Kastalsky shows inventive ingenuity, and occasionally rises to great heights, especially in the 'Requiem Eternam,' but there are also many dull moments, and the whole idiom is strange. Sir Henry Wood had manifestly spared no pains in its preparation, which was evident by the manner in which orchestra, choir, and principals (Miss Ada Forrest and Mr. Norman Allin) discharged their duties. Indeed the performance was characterised by religious fervour and deeply felt earnestness. The magnificent singing of the choir in Bach's Cantata, 'O Light Everlasting,' for chorus and soprano, contralto, and bass soloists (Miss Ada Forrest, Miss Helen Anderton, and Mr. Norman Allin), could hardly have been excelled in wealth of tone-colour and perfect ensemble. Balfour Gardiner's nautical ballad, 'News from Whydah,' for chorus and orchestra, a short but breezy and thoroughly effective little work, was given with animation. Mr. C. W. Perkins was the organist. The orchestra played Grieg's charming 'Lyric Suite.'

Madame Minadieu's second *Matinée Musicale*, held at the Grand Hotel on December 1, was a pleasurable experience. It may be hoped that the success of these gatherings will go far towards the permanent establishment of such functions. The Brodsky Quartet, with Dr. Brodsky as leader, played, and Miss Patuffa Kennedy-Fraser sang 'Songs of the Hebrides' most sympathetically, to the accompaniment of the Celtic harp. The Quartets were Beethoven's in B flat, Op. 18, No. 6, and Ottokar Novacek's in C major, Op. 13. The composer of the latter work was a Czech, born in 1867, who died in New York in 1898. Dr. Brodsky played Bach's Chaconne with great skill and nobility of expression.

At the concert of the Birmingham Choral Union, on December 1, Elgar's 'Banner of St. George' was revived, and was excellently presented under Mr. Richard Wassell. The soprano solos were sung by Miss Lilian Green. Miss Marjorie Sotham, the pianist, played Grieg's Concerto. This was the third performance of Grieg's Concerto this season, it having been already performed by Mr. William Murdoch and by M. de Greef. The orchestra was heard to advantage in Järnefeldt's 'Preludium' and the March from 'Tannhäuser.'

C

The week's operatic season which the Carl Rosa Opera Company gave at the Prince of Wales's Theatre from November 26 to December 1 drew crowded houses at every performance. The Company was one of the best this organization has brought to Birmingham of late years, including such excellent artists as Beatrice Miranda, Clara Simons, Florence Barron, Phyllis Archibald, Arthur Winckworth, Hebdon Foster, Frederick Clendon, William Boland, Hughes Macklin, and Frank Clarke. A delightful revival was given of Nicolai's sparkling opera, 'The Merry Wives of Windsor,' not heard here for eleven years. The other operas staged during the week were 'Tannhäuser,' 'Tales of Hoffmann,' 'Carmen,' 'Madame Butterfly,' and 'Faust.' In Herbert Ferrers the Company has a new conductor of temperament. The other conductors were Henriquez de la Fuente and Arthur Belmonte.

A new local pianist, Miss Irene Berry, gave a concert of chamber music at the Grand Hotel on December 5. She was associated with Mr. Catterall in a scholarly performance of Brahms's third Sonata in D minor, Op. 108. The novelty of the evening, however, was a Double Concerto, Op. 21, in D minor, for pianoforte, violin, and string quartet, by Ernest Chausson, consisting of four movements, great prominence being given to the pianoforte. The performance was brilliant, and was well received. The Catterall Quartet played brilliantly Arensky's String Quartet, Op. 35a, in A minor. The concert-giver also contributed four characteristic pieces for the pianoforte: 'Harlequinade,' 'The Sea,' the 'Dream Fly,' by Selim Palmgren, and a Prelude by Blumenfeld.

The twelve Appleby-Matthews Monday evening concerts at the Repertory Theatre concluded on December 17 with a vocal and pianoforte recital by Mr. Frank Mullings and Mr. Appleby-Matthews. The greatest success achieved during the season's concerts, and which drew a large audience, was the performance of the 'Creation,' when the principals were Miss Dorothy Silk, Mr. Arthur Jordon, and Mr. Robert Radford. The performance was a spirited one, owing to Mr. Appleby-Matthews's alert conductorship.

The Birmingham Symphony Orchestra, which is still in being, decided to give four popular Saturday night concerts as usual, the rank and file having been augmented to over fifty of our best-known local instrumentalists, the only lady performer being the harpist. Its president, Mr. Laurits Blakstad, an enthusiastic musical amateur, does everything in his power to keep up the artistic standard of these concerts, in spite of the many counter attractions in this direction. The first concert took place in the Town Hall on December 15, and certainly proved a success. Mr. Wymark Stratton is the new conductor. He has soon proved himself to be the right man in the right place. A pleasing item of the programme was Sterndale Bennett's Overture 'The Naiades,' and Mr. Julian Clifford, the solo pianist, gave Liszt's Pianoforte Concerto No. 1, in E flat, in fine style. Mr. Robert Parker, the baritone, made his début here on the concert-platform, and achieved conspicuous success.

The fourth and fifth Symphony Concerts by the New Birmingham Orchestra were given at the Town Hall on November 28 and December 12 respectively, conducted by Sir Thomas Beecham and Sir Henry Wood, the vocalists being Mr. Robert Radford and Madame Jeanne Brola. The programmes included a good deal of Russian music, but Mozart and Beethoven had also their proper places assigned, as well as Bach and Handel. The Orchestra is making steady progress under the various conductors, but a good deal has yet to be accomplished.

BELFAST.

The forty-fourth season of the Philharmonic Society opened with a miscellaneous concert on November 2. There was no orchestra, but the choir gave a fine interpretation of Bach's 'Blessing, glory, wisdom and thanks,' carefully prepared and conducted by the Society's conductor, Mr. E. Godfrey Brown. Other works contributed by the choir were C. H. Lloyd's Pastoral, 'The Rose Dawn,' Smart's 'My true love hath my heart,' and Sir Hubert Parry's 'In praise of Song.' The honours of the evening rested with the fine performances of Mr. Albert Sammons

(violin) and Mr. William Murdoch (pianoforte), who played Beethoven's 'Kreutzer' Sonata and works by Schubert and Chopin, as well as two graceful compositions by Mr. Sammons. On November 8, the Winifred Burnett Quartet, comprising four accomplished local lady-musicians, gave a chamber concert in aid of War charities. The programme contained Dvorák's String Quartet in E flat, and the same composer's Pianoforte Quartet also in E flat, with Dr. Lawrence Walker taking the pianoforte part. Miss Florence Nixon contributed a choice selection of songs.

A concert at popular prices was given on November 24 by the Belfast Symphony Orchestra, trained and conducted by Mr. E. Godfrey Brown. Miss Winifred Burnett played the Introduction and Rondo Capriccioso of Saint-Saëns's Violin Concerto, and Mr. Edward Harris contributed a clarinet solo by Edward German. Miss Lily Jackson was the vocalist. The orchestral music performed was Beethoven's Symphony No. 8, Stanford's Overture to 'Shamus O'Brien,' Borodin's 'Prince Igor' march, Dvorák's Slavonic Dance in G minor, and Mandel's Largo in G, arranged by Hellmesberger for violin, harp, organ, and strings. A large audience greatly enjoyed this choice selection of music.

The second Philharmonic concert, on December 7, presented a more ambitious programme, the excellent performance of which reflected much credit on the Society's conductor. It comprised Coleridge-Taylor's beautiful Rhapsody, 'Kubla Khan,' for the solo part of which Miss Dilys Jones was excellently fitted. The Rhapsody was admirably accompanied by the Orchestra, which also played four movements of Borodin's Symphony in B minor, and the same composer's March from 'Prince Igor.' But the especial feature of the concert was the first appearance in Ireland of the great violoncellist, Madame Suggia, who was heard in Saint-Saëns's Concerto in A minor, accompanied by the Orchestra, and Bach's Suite in G minor, unaccompanied. Criticism of such playing would be an impertinence, and certainly no greater artist has ever delighted the lovers of music in Belfast. Her technique, tone, phrasing, and interpretation are, indeed, the perfection of art.

BOURNEMOUTH.

The Symphony Concerts given by the Municipal Orchestra under the direction of Mr. Dan Godfrey are making their customary appeal to gratifyingly large audiences. At the seventh concert of the series an English Symphony was the central feature. It is a matter for regret that Mr. Frederic Cliffe, whose Symphony in C minor is the composition referred to, has not seen fit to continue his experiments in this form, for the early example heard on this occasion has many admirable qualities. A short piece entitled 'A Memory,' by Mr. Philip Cathie—who also gave a very charming performance of Sinigaglia's Violin Concerto—received its first performance, and met with a highly favourable reception.

Miss Christian Carpenter figured prominently in the following week's programme. Besides playing Paderewski's Polish Fantasia for pianoforte and orchestra in very delightful fashion, she also had her place in the scheme as the composer of a 'Suite of Old Dances,' for strings, excerpts from which were now played for the first time and proved notably fresh in conception, their effectiveness speedily putting the composer on good terms with her audience. Tchaikovsky's fourth Symphony and Wagner's 'Flying Dutchman' Overture added to the pleasure of the concert.

On December 6 the Orchestra was in capital form, and a programme made up of splendid material afforded unqualified enjoyment. It was difficult to say wherein one's preference lay—whether in the majestic and transcendental E minor Symphony of Brahms, the too-quickly disposed of delights of Mozart's 'Figaro' Overture, the poetry and charm of the lamented George Butterworth's 'Shropshire Lad' Rhapsody, or in the beautiful reading of Böckmann's Symphonic Variations for violoncello and orchestra by Mr. Felix Salmund. We trust that we are not nursing a vain hope by expectantly looking forward to further Bournemouth

performances of the highly imaginative Rhapsody, which was now heard for the first time here. Mr. Godfrey's powers of command were very fully revealed at this concert. Charpentier's 'Impressions d'Italie' Suite was revived with great success on December 13, the beautiful music being displayed to much advantage by the instrumentalists. A Pianoforte Concerto in E minor by Miss Bluebell Klean, which was very capably played by the composer, proved to be a work of merit. Mendelssohn's 'Scotch' Symphony and Frederick Corder's 'Prospero' Overture completed a well-balanced programme.

BRISTOL.

A successful sale of work was held on December 5, at St. John's Parish Hall, in aid of the orphan fund of the Incorporated Society of Musicians. It was opened by Mrs. J. L. Roeckel, and amongst those present were Mr. J. L. Roeckel, hon. local treasurer of the Orphanage, who presided, Mr. John Barrett, hon. secretary of the Western Section, Mr. J. W. Lawson, hon. treasurer, Mr. D. W. Rootham, who arranged special concerts in connection with the sale, and Miss Crosby, who was the acting hon. secretary.

The Bristol New Philharmonic Society included a number of novelties at the first of its two concerts, on December 5, at the Victoria Rooms. Works by four composers were heard for the first time in Bristol, and two other compositions owed their introduction locally to this Society, which Mr. Arnold Barter conducts. 'The Fourth of August' was heard for the first time in Bristol, and with the choral and orchestral parts effectively interpreted and with Miss Esta D'Argo taking the solo with distinction, this introductory section of Elgar's noble trilogy created a profound impression. The choir was also heard in B. J. Dale's Christmas hymn, 'Before the paling of the stars,' Mendelssohn's impressive setting of Psalm cxiv, and Sir Hubert Parry's choral song, 'And did those feet in ancient time.' Welcome also were the orchestral contributions, and great enthusiasm was aroused when, with Mr. Herbert Parsons at the pianoforte, César Franck's Symphonic Variations were brilliantly played. Miss D'Argo sang with great taste the aria 'The wilderness and the solitary place,' from 'Christ in the Wilderness,' by Granville Bantock, and songs by Landon Ronald and Cyril Scott.

Of the Bristol Choral Society's two concerts this season the customary Christmas performance of 'Messiah' was the better patronised, a full house being ensured beforehand. Yet the earlier concert in November was of exceptional interest, for it consisted of two well-contrasted works—Dvorák's 'Spectre's Bride' and Parry's 'L'Allegro ed il Penseroso.' On this occasion Mr. George Riseley again had under his direction a large and efficient choir and orchestra, and the solos were admirably sung by Miss Carrie Tubb, Mr. Maurice D'Oisley, and Mr. Frederic Austin. Another very enjoyable feature was the introduction of orchestral selections between the cantatas, the second and third movements from Tchaikovsky's 'Pathetic' Symphony being received with great enthusiasm. There have been complaints that no orchestral concerts are now given at Bristol, and the innovation at the Choral Society's concert and the selections played at the Philharmonic concert show that more opportunities for listening to compositions of the kind would be most welcome. For the 'Messiah' performance on December 15, such was the demand for tickets that the Colston Hall was not only crowded but some hundreds of would-be patrons had to be refused several days beforehand. The performance reached the high level which Mr. George Riseley invariably secures, and the soloists were among the best, viz., Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Norman Allin.

It was sometimes feared that the Colston Hall might not be available in the New Year, for the directors had seriously considered whether it would not be in the interest of the company to close the building altogether, having regard to the fact that the debenture-holders had not received any interest for two years. They decided, however, to carry on for the time being, and the Bristol Choral Society will thus be able to complete its season. On February 23 it is

proposed to give Mendelssohn's 'Hymn of Praise,' Elgar's 'The Spirit of England,' and selections from 'The Golden Legend.' The last of the four concerts is fixed for March 23, with 'Elijah' as the principal attraction.

An illustrated article dealing with the history of the Bristol Choral Society recently appeared in the *Bristol Observer*. The following reference to the early days of the Society is of interest:

Prior to the formation of the Society in 1889, a number of ladies and gentlemen were accustomed to meet at each other's houses, and there take part in the singing of cantatas and oratorios, the solo parts being sustained by members of this select company. Light refreshments were served, and it may be readily understood how those musical and social evenings were enjoyed. They were known as the Cathedral Amateur Choral Society, and the conductor was the Precursor of that time, the Rev. Hey. When that gentleman was appointed by the Dean and Chapter to the living of South Pemberton, Mr. George Riseley became the conductor, and one of the works which engaged the Society's attention was 'The Spectre's Bride.' Among the members were masters of Clifton College, their wives and families, and the Rev. T. E. Brown, a house-master of the College and the first president of the Bristol Choral Society, sang with the basses. To celebrate the completion of the western towers of the Cathedral in 1888, Mr. Riseley arranged an elaborate choral and orchestral service, there being about seven hundred in the choir and a hundred in the orchestra. For this festival an electric plant was installed, and it was the first occasion that a Bristol Church was lit by electricity. The Cathedral Amateur Choral Society having ceased to exist, Mr. Riseley formed out of the choir which had assisted him at the special services at the Cathedral the present Bristol Choral Society.

The Clifton Chamber Concerts are meeting with increased support in this their sixteenth season, and the quintet—Madam Marie Faulkner Adolphi (1st violin), Miss Hilda Barr (2nd violin), Mr. Alfred Best (viola), Mr. Percy Lewis (cello), and Mr. Herbert Parsons (pianoforte)—has given some remarkably fine interpretations of classical and modern compositions. Among the former may be mentioned Beethoven's String Quartet in C, and Brahms's Quintet in F minor, while the modern works included Glazounov's Quartet in D minor, and Quartets by Frank Bridge.

Dr. Basil Harwood, presiding at the annual meeting of the Bristol Musical Club, stated that during the past twelve months they had had opportunities of hearing no fewer than seventeen string quartets, including well-known works of the great classical masters and less familiar ones by modern composers. English works had not been neglected, indeed one could not fail to be struck by the large increase in the number of native composers represented. Speaking of one of these, Coleridge-Taylor's 'Fantasiestück,' Dr. Harwood referred to the curious habit of some English composers in the past of giving foreign titles to their pieces, a habit which lingered on even in the 20th century. By foreign titles he did not mean such ordinary names as Scherzo, Capriccio, Pastorale, and so on, which by common usage had become part of the musician's everyday language, but those more descriptive titles often suggestive of some definite mood or object. He gave instances of German and French titles of pieces when, he said, plain English would have done as well. Such affectation survived as a relic of the wretched tradition that the foreign musician's work must necessarily be better than that of the Englishman, a tradition which had successively placed much of native music under the dominating influence of Handel, Mendelssohn, Brahms, and Wagner, and had coloured many a composer's work and prevented his individuality from developing freely. Let us in every way seek to free our music from all dependence on things foreign, and so learn to be self-supporting, even as we were now painfully learning to be self-supporting in many common necessities of life. During the business part of the proceedings, by a new rule the Club honoured three of the original performing members—Mr. Hubert W. Hunt, Mr. Percy Lewis, and Mr. Herbert Parsons—by making them life members.

DEVON AND CORNWALL.

DEVON.

Plymouth Orpheus Male Choir, trained by Mr. David Parkes, and the R.G.A. string band, united under the baton of Mr. Parkes on November 25 at the Sunday Theatre Royal concert in an impressive performance of Wagner's 'The Holy Supper of the Apostles.' Choir and orchestra numbered a hundred and twenty, and the singers made excellent use of the many opportunities afforded for effective singing, their *piano* tone being as effective and beautiful as the more resonant passages. The band was conducted by Mr. R. G. Evans in artistic interpretations of pieces by Mendelssohn, Liszt, and Elgar. Miss Marie Hall (violin), Miss Marguerite Tilleard (pianoforte), and Mr. Frederick Taylor (baritone) were the performers on the following Sunday; and on December 9 a party consisting of Miss Mimi Carina, Miss Astra Desmond, Mr. Kenneth Sterne, Sergeant Harold Nott (Australian Forces), and Mr. Frank Tapp gave a ballad concert, including a presentation of Liza Lehmann's cycle 'In a Persian Garden.'

Plymouth Co-operative Society provided a good ballad concert on November 24, when the pianoforte playing of Miss Una Bourne was conspicuously good in music by Chopin and Delafosse, Miss Violet Clarke played violin pieces by Schubert and Leclair, and the vocalists were Miss Elsie Chambers and Mr. Frederick Taylor. On December 8 the Junior Choir of the Society, conducted by Mr. H. Woodward, and numbering a hundred voices, sang part-songs in excellent rhythm and *chiaroscuro*.

The R.M.L.I. band, conducted by Mr. S. G. O'Donnell, played interesting programmes in the Pier Pavilion on November 25 and December 9, and on December 2 the band of the R.G.A. provided the music.

The Corporation Concerts have continued to be well patronised. On November 24 a special feature was the playing of Trios for harp (Miss Isabel Wellington), violin (Mr. F. Wellington), and pianoforte (Mr. H. Moreton), and Miss Wellington played on her instrument music by Debussy and Hasselmanns. The R.G.A. band played on December 1, and Musician East was the soloist in Mendelssohn's Concerto for violin and orchestra. Miss Joan Ashley, Miss Rose Barrow, and Mr. S. J. Bishop (Exeter Cathedral) were the vocalists on December 8.

Plymouth Presbyterian Ladies' Choir, under Mr. Percy Butchers, sang part-songs by Thompson, Wagner, Schubert, Smart, Lohr, and Wolstenholme at Devonport on November 28 and at Plymouth on December 12. The R.N. Accountants' Male Choir has given several concerts for War funds, and in spite of the shifting conditions caused by the War has been trained by Mr. R. K. Kimbell to a high standard of interpretative art. At Devonport, on December 12, this organization gave a fine programme. On the same date, in the Pier Pavilion, Miss Winifred Blight (cello), Mrs. Queenie Spooner (pianoforte), and Mr. W. East (violin) supplied the instrumental portion of a miscellaneous concert, playing the D minor Trio of Mendelssohn, Popper's 'Polonaise de Concert' for cello, and Saint-Saëns's 'Study in the time of a waltz.' Mrs. Chilcott sang solos artistically.

An enjoyable concert was given at Peverell on December 13, by Mrs. Spooner, Mr. R. Ball, and Miss Winifred Blight, who played Pianoforte Trios by Arensky and concerted music. Dr. H. Lake, at the organ, collaborated with Mrs. Spooner in Mendelssohn's Capriccio brillante, with Miss Blight in Boellmann's Variations Symphoniques, and with Mr. Ball in Max Bruch's Concerto in G minor.

Also on December 13, musicians in the R.N. Air Service at Tregantle and Withnoe gave a highly interesting concert at Plymouth on behalf of St. Dunstan's Hostel. A choir of twenty male voices, admirably conducted by Mr. Cecil Moon, sang with precision and artistic light and shade a loyal part-song by Stephens, Coleridge-Taylor's 'Drake's Drum,' and 'Comrades in arms' (Adam). This was the choir's first public appearance. Mr. Cecil Baumer (pianoforte), Mr. Brassey Eyton (violin), and Mr. Stephen Eager (cello), all good artists, played Gade's Opus 42, and each contributed solos.

Miss Marie Hall and party toured Devonshire, playing at Exeter on November 30, Exmouth, Torquay, and Plymouth, the D minor Concerto for violin by Wieniawski, pieces by Leclair, Couperin, Tartini, Pugnani, D'Ambrosio, and

Hubay for violin, Jensen, Chopin, and Godard for pianoforte (Miss Marguerite Tilleard), and Mr. Frederic Taylor sang.

Three organ recitals of interest must be noted. Dr. H. J. Edwards, of Barnstaple, played Mendelssohn's 'Reformation' Symphony and pieces by Smart, Dubois, Guilmant, Hollins, and Batiste at Bideford on November 26, when Mr. Robert Harper sang oratorio solos. At Exeter, on November 28, Mrs. Walter Barnes played Bach's D minor Toccata and Fugue, a Rhapsody on Breton melodies by Saint-Saëns, two of Parry's Choral Preludes, and other music, Miss Gertrude Winchester being the vocalist; and a few days before this date Mr. H. Moreton gave a recital in Southernhay Congregational Church, when Mr. S. J. Bishop sang pieces from oratorios.

Visitors from London gave a concert at Exmouth, on November 28, for Red Cross funds. At Seaton, on November 30, the operetta 'Princess Nara' was performed by boys and girls of Colyton Grammar School, with assistance, the performers numbering sixty-five. Miss Garland conducted, and the Rev. J. J. Jackson was stage-manager.

A company of talented North Devon artists gave a vocal, instrumental, and elocutionary concert at Barnstaple on December 3, in aid of the War Distress Fund of the National Union of Journalists. On December 14, Miss Florence M. Pile, a well-known and successful teacher of singing, gave two concerts in aid of St. Dunstan's Hostel for blinded war heroes. Dr. H. J. Edwards played pianoforte music, and was associated with Miss Florence Woodland (violin), of Plymouth, in Sonatas by Brahms and Grieg. Miss Woodland also gave pleasure by her performance of solos. The vocalists were pupils of Miss Pile, and evidenced that though they had reached varying stages of advancement, they were on the right road to artistic success, intonation, equality of tone, and phrasing being the points most carefully attended to and with good results.

CORNWALL.

St. Anstell Ladies' Quartet evidenced decided progress at a concert on November 18; and Miss Meta Hawkes's 'One-and-all' Ladies' Choir aroused much interest in the same town on the same date, when this organization gave two sacred concerts. Falmouth Orpheus Male Choir has also advanced in choral and concerted art, and gave a good programme of solos, duets, trios, and quartets at Treverra on November 19. The Wesleyan Choir at Gweek, near Helston, gave a choral recital on November 22, on November 21 Stithians Male Choir gave a miscellaneous concert, and St. Agnes Choral Class of forty voices was conducted by Mr. J. Angwin in a miscellaneous programme on November 24.

A musical entertainment was given at Truro on November 27, under the conductorship of Mr. Crosby Smith. Lady Beatrice Pole-Carew arranged a concert at Torpoint on November 30 for Red Cross funds, at which the instrumentalists were Mr. Cecil Baumer (of pre-war professional fame) and Mr. Guy Stanford (son of Sir Villiers Stanford), pianists, and Mrs. Hall Parby, an artistic violinist. Mrs. Kennedy, whose singing invariably pleases and interests, and Mr. Vyvian Pedlar, were prominent among several vocalists.

A chamber concert was given at Perranarworthal on December 1 by the Misses D. Corfe, E. Edwards, and R. and B. Corfe, assisted by Mr. Faulkner (clarinet) and Mrs. Faulkner (pianoforte).

At Nanpean, on December 1, 'Cinderella' operetta and a selection of action- and character-songs were performed by a number of school girls; and Colebrooke school children sang on December 5, conducted by Mrs. Mabler and Mr. Townsend.

At St. Breock Church, on December 5, Mr. E. A. Russell, pupil of Dr. Bridge, gave an organ recital, when Mr. d'Arcy de Ferrars sang 'Sound an alarm' and other pieces.

EDINBURGH.

The third University lecture, on November 21, dealt with Bach's 'Goldberg Variations.' The Historical Concert on November 21 included these Variations, and Prof. Tovey certainly found in them a medium perfectly adapted to his style. As they take over an hour in performance, it is doubtful whether they have been heard in Edinburgh before,

or are likely to be heard again. Beethoven's Sonata, Op. 110, and Mozart's A minor Sonata, completed the programme.

The fourth lecture, on December 5, dealt with some laws of orchestral aesthetics independent of contemporary discovery. The fourth Concert (pianoforte recital) consisted of Handel's third Suite, in D minor, Beethoven's Sonata, Op. 106, and two sets of Variations, Op. 35, by Brahms.

The Reid Orchestra gave concerts on December 1 and 15. The attendance was good, and the programmes were satisfactorily performed in view of the nature of the band. Elgar's 'Enigma Variations,' Brahms's 'Symphony No. 4, the aria, 'Air des adieux,' from Tchaikovsky's 'Jeanne d'Arc' (sung by Miss Olga Haley), Haydn's E flat Symphony, Wagner's 'Faust' Overture, and Beethoven's C minor Symphony, were amongst the items. Mr. Maurice D'Oisley also sang.

GLASGOW.

The last of the chamber concerts at the Royal Institute of the Fine Arts took place on November 29, when the programme included Rubinstein's Violin Sonata in G major and Sinding's Quintet in E minor, the latter being finely interpreted by the Fellows Quartet and Mr. Philip Halstead as pianist. On the same evening Mrs. Kennedy-Fraser and her daughter, Miss Patuffa Kennedy-Fraser, gave one of their charming recitals of Hebridean songs. On December 1 the Glasgow Abstinents' Union gave a ballad concert at which Miss Jean Gibson, Mr. Herbert Brown, and Mr. Henry Brearley were the principal vocalists. An interesting recital of Church music was given on December 5 at Westbourne Church by the augmented choirs of Westbourne Church and the University. Mr. A. M. Henderson conducted, and played two groups of organ solos. The first of the three Fellows Quartet concerts on December 6 was notable for an excellent performance of Beethoven's Septet, a work which has not been heard here for many years. The players were Mr. Fellows (violin), Miss Buchanan (viola), Mr. Templeton (cello), Mr. Gaitley (double-bass), Mr. Beaumont (clarinet), Mr. Woods (bassoon), and Mr. Hunt (horn).

A circumstance which is probably unique in the history of concert-giving in Glasgow was the Scottish Concert by the Glasgow Orpheus Choir (Mr. Hugh S. Robertson, conductor), on December 11, which, owing to the enormous public demand for tickets, had to be repeated on December 12 and 13, on all three occasions St. Andrew's Hall being filled to overflowing—truly a remarkable tribute to unaccompanied choral-singing of the highest type! The Choir sang (entirely from memory) no fewer than sixteen original settings or arrangements of Scottish songs, of which the place of honour must be accorded to Granville Bantock's 'Death of Morar,' a composition that makes the highest demands on the technical and interpretative powers of both conductor and choir. Members of the Choir contributed solo numbers, chiefly from Mrs. Kennedy-Fraser's collection of Hebridean songs.

The second concert of the Choral and Orchestral Union's series on December 15 took the form of a Chamber Concert by the London String Quartet, with Mr. Wilfrid Senior as pianist and Miss Carrie Tubb as vocalist. The concerted numbers—Beethoven's Quartet for strings in D (Op. 18), No. 3, Mr. Waldo Warner's Folk-song Fantasia in G minor (the Cobbett Competition first-prize composition), and Schumann's Quintet for pianoforte and string quartet—were strongly contrasted, and of the three, the performance of the Quintet, in which Mr. Wilfrid Senior excelled in the pianoforte part, calls for special mention. Miss Carrie Tubb's singing of three groups of songs was particularly acceptable. Miss Allie Cullen ably discharged the duties of pianoforte accompanist. Before the commencement of the concert Mr. Herbert Walton played on the organ the Dead March in 'Saul' as a tribute to the memory of the late Mr. John Wallace, manager of the Choral and Orchestral Union, whose death is referred to in the Obituary column, page 20.

Amongst other events of the month were the orchestral concerts by the Picture House Orchestra, under Mr. Cinganelli, three weeks' performances of their repertory by the D'Oyle Carte Opera Company, and several meritorious concerts given for patriotic purposes.

LIVERPOOL.

Mr. Landon Ronald conducted the third Philharmonic concert on November 27, which opened with a brilliant performance of Dvořák's 'Carneval' Overture and closed with Rossini's Overture, 'The Barber of Seville.' This exhilarating music was associated with a first performance of Stanford's new 'Irish Rhapsody,' No. 5, which intertwaves some tenderly-beautiful Irish tunes that arouse and enchain interest in a consummately skilful work. There is surely no other composer who can deal so suggestively and adequately with such material. The Prelude to 'Gwendoline,' by Chabrier, was impressive in its note of passion and tragedy, and suggestion of Wagnerian influence; but music of vastly different calibre was his better-known 'España.' Schumann's Pianoforte Concerto gave an opportunity to Miss Myra Hess to offer a new reading of the solo-part, remarkable for its sparkling delicacy of touch and tone. The art was that of some exquisite miniature, meticulously perfect in workmanship, as compared with some larger canvas of gorgeous colouring. It was a performance which aroused universal admiration. The vocalist, Madame Miriam Licette, sang the Polonaise from 'Mignon' brilliantly, and also the solo in Mendelssohn's fragment, the Finale to 'Loreley,' in which the choir also deserves notice for its responsive and excellent singing. The choral performance was a tribute to the training of Mr. Alfred Benton, the new chorus-master, who conducted this item in the programme.

The 'Messiah' performance given by the Welsh Choral Union on December 15 was all the more acceptable as evidence that the material of this splendid choir is still largely available, although forty tenors and basses are numbered with H.M. Forces, and three more have laid down their lives. The question of a permanent conductor still remains unsettled. Mr. T. Hopkin Evans, of Neath, who conducted, secured a performance of breadth and virility. He does not play tricks with the Handelian tradition as regards tempi, and his reading was dignified and deliberate, except in 'He trusted in God,' to which a sense of mocking denision was imparted—at considerable risk, by greatly increased speed. But there is no need to dwell at length with the satisfactory performance of the familiar choral music. The principals were Miss Laura Evans-Williams, Miss Winifred Lewis, Mr. Ben Davies, and Mr. David Evans. Mr. Akeroyd led the competent orchestra, and Mr. Benton was organist. There was a crowded audience.

The Carl Rosa Opera Company paid a fortnight's visit to its old home, the Royal Court Theatre, commencing December 3, when a round of familiar operas was played, including a revival of Nicolai's 'Merry Wives of Windsor.' The performances generally sustained the reputation of this famous Company, which possesses excellent principals, with an adequate band and chorus. In the neighbouring Borough of Bootle opera has also held sway in the Metropole Theatre, where the Allington Charsley Opera Company, including Mr. E. C. Hedmont, performed. On Boxing Day the H. B. Phillips Company (formerly known as the Harrison Frewin) will commence a season of grand opera at popular prices.

Mr. Frederick Dawson gave a successful pianoforte recital in St. George's Hall on December 8, when this fine player was heard at his best in a widely-varied programme which included a splendid performance of the 'Appassionata' Sonata, and examples of modern thought and expression in pieces by Debussy, Granados, Albeniz, and Palmgren.

Thanks to the initiative of Messrs. Rushworth & Draper the weekly Wednesday mid-day pianoforte recitals in Rushworth Hall have become a boon to many music-lovers who have been interested in recent performances given by Mr. Frank Bertrand, Madame Marguerite Stilwell, Mr. Joseph Greene, and Mr. Edward Isaacs. In Crane Hall weekly musical recitals have been established on Wednesdays, although why this day has been chosen is not clear, and on recent occasions in this beautiful hall programmes of vocal and pianoforte music have been sustained by Miss Raymonde Amy and Miss Myrtle Jones (vocalists), Miss Kathleen Daly (violinist), with Mr. Walter Bridson as pianist.

Mr. Joseph Holbrooke has found favour by his interesting chamber concerts in Crane Hall. In his programme on December 10—in which he was assisted by Mr. John Dunn (violin) and Mr. Maurice Taylor (cello)—César Franck's rather tedious Trio in E was overshadowed by the definite

plan and melodious features of Rachmaninov's Pianoforte Trio, Op. 9, 'In Memoriam' Tchaikovsky, a fine example of modern achievement in a difficult medium. Mr. Holbrooke gave examples of his abounding skill as a pianist in playing two Scriabin 'Poèmes' and his own characteristic 'Poursuivant' Etude. His originality as a composer and disdain of mere commonplace were exhibited in his Violin Sonata, Op. 59, a work of thematic interest, skilfully developed.

At the monthly meeting of the Liverpool and District Organists and Choirmasters' Association, in Rushworth Hall, on December 3, Dr. James Lyon gave an entertaining lecture on the 'Vox Populi,' with references to English and German music written since the war broke out. The lecturer handled his subject with wit and common sense, his musical illustrations including Elgar's 'Carillon,' well recited by Miss James, with Mr. C. K. James at the pianoforte and Dr. Lyon at the organ. Mr. Lloyd Moore was the vocalist in songs by Sibelius and John Ireland.

MANCHESTER AND DISTRICT.

By the time this journal is published Manchester will have had its first week's experience of a long winter opera season under the Beecham régime. The productions new to this city include 'Ivan the Terrible' and 'Marriage of Figaro.' The only Wagner drama is again 'Tristan and Isolde' (played twice), 'Boris Godounov' receives three performances, and 'Ivan the Terrible' will be staged once weekly from the fourth to the seventh week of the season. Any visitors to Manchester may note that from Boxing-Night to February 9 there will be opera each night, and that matinee-days are Thursday and Saturday at 2 o'clock. The most conspicuous absentee from the list of singers is Miss Mignon Nevada. Writing in Mid-December there is every sign of a most prosperous run, the advance bookings being very heavy. As a sort of appetizer we have had visits during December from the Carl Rosa for one week, and from the H. B. Phillips Company (formerly known as the Harrison Frewin) for a month prior to its usual winter Liverpool season. My opportunities of hearing the performances were not numerous, and everything about the scheme seemed (relatively) on a bijou scale, yet the quality both of playing and singing reached high artistic levels. The leader of the orchestra was a lady-player of considerable attainments, and the former distinguished Hallé timpanist, Mr. Gezink, was numbered among the violins. Several singers in this Company have appeared here before in the Quinlan and O'Mara tours—one would especially mention Miss Florence Morden, Miss Nora d'Argel, Miss Gladys Parr (a lady from Fylde), Messrs. William Anderson, Lewys James, and Albert Kirkman (a competitive festival discovery) as a trio of really first-rate baritones, and Mr. Gwynne Davies as a competent tenor. Rossini's 'Barber of Seville' (November 29 and December 6) was quite the most welcome revival, and was played with boisterous gusto—possibly no living British singer could excel Mr. Lewys James in such a part as Figaro—brimful of excellent things. Recently concert-room performances of opera have been conspicuous features of the Brand Lane series, under the direction of Sir Henry Wood.

At the Hallé Concerts one's memory recalls most vividly Mr. Landon Ronald's reading of the second Symphony of Rachmaninov, the Mendelssohn 'Midsummer Night's Dream' music, the not too-frequently-heard Double Concerto of Brahms, for violin and 'cello (the Misses Harrison), under the same conductorship, and Mr. Julius Harrison's interpretation of Tchaikovsky's 'Pathetic' Symphony and the first performance of his poem 'Rapunzel.' Most interesting it proved to have the Rachmaninov and Tchaikovsky Symphonies at successive concerts. Mr. Harrison's reading of the 'Pathetic' could not by any stretch of imagination rank with what we have come to regard as the authoritative ones—Richter, Nikisch, Wood, Gabilovich (the last-named truest of all, to my mind)—but this juxtaposition did make one wonder which composer was nearer to the kernel of truth in the expression of human feeling. Was there not more of the barbarian strain in the Tchaikovsky? Was it not false to see in Rachmaninov merely the Russo-cum-Teutonic feeling?

Would it not be nearer the mark to recognise the later composer's work as a closer approximation to a genuine expression of current educated Russian thought, stripped of all the meretricious glitter which had come to be regarded as the hall-mark of Russian music, but which we were realising now was deplorably dashed? In both men there is the same melodic fertility, the same gift of rhythmical beauty and feeling for orchestral colour, but it would seem as though this generation at all events found more enduring beauty in Rachmaninov than in Tchaikovsky.

Mr. Julius Harrison's new work is based on a poem of William Morris's—the fount that has inspired his songs of recent years. My earliest impression of it was as absolute music, reinforced at a subsequent hearing by a study of its 'programmatic' content. I do not easily recall a British work which has so completely enthralled me. The scoring is not merely difficult and clever, but of real, lasting beauty. Some parts of it I must have heard eight or ten times, but the last hearing was most entrancing of all.

It is questionable whether anything is gained by the introduction of bell-effects into the long and richly-scored rhapsodic section leading to the climax. The bell-tone will not fuse with the orchestra, and adds nothing to the imaginative force of a singularly fine colour-scheme. The work was most adequately performed, and congratulations are due to all concerned.

The recent unfortunate illness of Sir Edward Elgar robbed the Hallé programme of December 15 of some of its interest. The scheme originally embraced the 'Gerontius' prelude, 'Falstaff,' 'Polonia,' and 'The Spirit of England.' Sir Thomas Beecham came from London to fill his place, and the choral work was the only Elgar item actually performed, being conducted by the chorus-master, Mr. R. H. Wilson. The composer's absence was most acutely realised in the orchestral accompaniment, but the strength of the choir was felt in the massive writing of the 'Fourth of August,' and in the climax of the closing pages of 'For the Fallen.' Yet the real Elgar depth of feeling has not been plumbed by this choir, although 'For the Fallen' revealed a great advance upon the performance of a year ago, possibly due to the presence of a soloist who combined exquisite beauty and liquid purity of tone with a temperament so manifestly in sympathy with the spirit of the work. In a very real sense her powers were

'Felt as a well-spring that is hidden from sight.'

The emotional content of Elgar's music is always hard to come at, and few soloists—perhaps half-a-dozen at the outside—have displayed any affinity for Elgarian interpretation. Miss Caroline Hatchard is clearly of this elect company, and in the future can be confidently expected to share with Miss Agnes Nicholls the task and privilege of revelation throughout Britain of the loftiest musical thought uttered in these fateful years. A few general impressions may be recorded. In the 'Fourth of August' one felt that the emotional grip is less than in the succeeding sections. The quotation from the 'Demon Chorus' of 'Gerontius' is surely the most scathing, searing, artistic commentary on Prussian methods yet evoked by the War—for me surpassing far the most drastic cartoons of Will Dyson or Raemaekers—but apart from this there is not the same feeling of absolute conviction that the musical phrase is the perfect analogue of the poetic. Elsewhere in the Trilogy one is in the presence of that rare artistic miracle where poet and composer, voice and instrument, conspire to produce that perfect fusion of thought which marked out 'Gerontius.' In the opening bars of 'To Women' how felicitous again is the faintly reminiscent atmosphere of the 'Spirit of the Lord' motif from 'The Apostles,' or the poignance of the soloist's phrase near the close, 'To break, but not to fail,' where the sensitive hearer catches the faint echo of the strains accompanying the 'Angel's farewell' in 'Gerontius.' Outside Bach surely the most eloquent expressions of tender, maternal solicitude to be found in music, and here again they are 'Burningly offered up—to bleed, to bear, to break, but not to fail!'

Further acquaintance with the noble requiem-like march theme which opens 'For the Fallen' makes one realise how akin it is to the accompaniment of the Brahms choruses, 'Behold, all flesh is as the grass,' and yet how immeasurably more expressive because of its substitution, for the stern Old Testament character of the 'Requiem' choruses, of the note of

calm and hopeful resignation. Is it not strange, almost prophetic, that in writing 'Death on the hills' in late 1913 to that wonderful Russian poem of Maikov, Elgar should have evolved a musical idiom so adequate to that work and yet one whose essence pervades the opening and closing pages of 'For the Fallen' with such complete appropriateness? Again, note the striking analogy of the climax of 'Go, song of mine' ('The unerring spirit of grief, being purified, &c.') with the imposing culmination of the 'As the stars that shall be bright' stanza of the later work. Until lately I always considered this section of 'Go, song of mine,' the most perfect embodiment of that particular poetic thought, but to-day I am certain that the composer in 'For the Fallen' has raised it to a much higher power of expression.

One thought more: What should be the fitting attitude of an audience in the presence of such moving art? Certainly not conventional applause. In the big Free Trade Hall crowd on December 15, a lady and her two young daughters rose and remained standing—all others sat. Who chose the better part?

Manchester can boast many first-class chamber-music exponents: at least four string quartets, a couple of trio groups, and quite half-a-dozen pairs of violin and sonata players dwell in our midst, whose activities are not by any means confined to the immediate Manchester area. Mr. R. J. Forbes's time is now so much occupied with conducting for the O'Mara Company that his associate, Mr. Arthur Catterall, has prevailed on Sir Thomas Beecham and Mr. Eugène Goossens to join him in two Sonata concerts, and Mr. Landon Ronald will play, along with the Catterall Quartet on March 1, in the Schumann Quintet.

The closing month of the year brought some memorable experiences from the Brodsky and Catterall Quartet parties.

It can always be Brodsky's proud boast that he and his colleagues definitely established chamber-work as a regular feature of Manchester's musical life, and to-day no more authoritative interpretations of the later Quartets of Beethoven are to be heard anywhere. In this sense it may truly be said that Joachim's mantle has descended upon him, and to hear the five strophes of the *Molto adagio* of the A minor Quartet given as it was on December 4 to an audience of business men and women during a market-day luncheon—truly the highest compliment that could be paid to such a gathering—was one of those treasured experiences which are never effaced from the memory. The Catterall Quartet habitually treads more unfamiliar paths than its Brodsky associates. These players have now attained the sort of exquisitely poised ensemble first revealed to some of us by the great Paris and Brussels Quartets. When the Catterall group plays such works as Dohnányi's D flat, or the F major of Ravel, the sensation is like that experienced by noting the effect of light playing upon the surface of a Bernard Moore vase or a Pilkington lustre-surface bowl; and the nearer you sit to the players the more complete is the delicacy of the experience, because of the exceptional fastidiousness of their performance.

OXFORD.

We have had but little music here this term. A first concert, in aid of the Richmond Home for totally disabled soldiers and sailors, was given on November 1 in the Sheldonian Theatre, when the programme consisted mostly of French and Belgian compositions by Gounod, Franck, Charpentier, and others, and was mainly instrumental. Madame Alys Bateman sang charmingly 'Depuis le jour' by Charpentier, the Belgian prayer-song 'Panis Angelicus,' and other acceptable pieces.

On November 27 Prof. Sir Walter Parratt gave his terminal lecture upon 'Famous Oxford Musicians of the Past,' in which he surveyed the Stuart, Georgian, and Victorian eras. The audience was large and very appreciative. The lecturer said that Dr. Heather (1584-1627) was the founder of the musical professorship which he (Sir Walter) now had the honour of holding, and incidentally remarked that it was not generally known that the degree of Doctor of Music was conferred upon William Heather *honoris causa*. Oxford musicians were famous for their Church music, oratorios, cantatas, and for hundreds of characteristic catches and rounds. These latter were now

unfortunately going out of fashion—the more the pity, said Sir Walter—for wherever they were performed they furnished most excellent practice. John Sheppard was organist of Magdalen College in the time of Henry VIII., and after him came Richard Nicholson, who died in 1639, and to whom succeeded the famous Benjamin Rogers, said to have been 'the most excellent musician then alive.' Though few of his compositions were now performed, or even remembered, those which had survived were exceedingly beautiful, delightfully pure, and possessed an artistic touch here and there of the Modal influence which was very refreshing to listen to. Instances were his Service in A minor, and the two perfectly charming anthems 'Teach me, O Lord,' and 'Behold, now praise the Lord' (Novello). The great event in the life of Rogers was the Restoration of Charles II., when the prime musician of the Nation was commanded to compose a song of several parts for performance during the dinner in connection with the royal festivities. Rogers also had a Continental reputation which few other English musicians ever enjoyed: in fact, in Holland his art was so highly appreciated that the nobles used to drink to his health. He also came under the notice of the Archduke Leopold, and Christina, Queen of Sweden, was an enthusiastic admirer of his music. James Meredith was the first recorded organist of New College. His epitaph ran as follows: 'Here lies a man blown quite out of breath, Who lived a merry life, and died a merry death' (*Mere-dith*). Passing on to Dr. Aldrich (1647-1710), who was Dean of Christ Church—architect, author, editor, collector, and musician—Sir Walter said that his music was wonderfully modern for its period. He wrote in minims and crotchets instead of the customary breves, semibreves, and minims. His anthem 'Out of the deep' (Novello) was still one of the most beautiful anthems we possessed. Although he had been accused of frequent cribbing, and it was a fact that he had transcribed some Italian music and set it to English verse, yet it was true that a great deal of what he wrote was genuinely his own. He was remarkably fond of composing rounds and catches, and being a great smoker, one of these catches in praise of tobacco was cleverly provided with the necessary rests, so as to allow each singer time to get his puff. His excellent little round, 'Hark, the bonny Christ Church bells,' was still very popular, especially at Oxford. Then came William and Philip Hayes—father and son—both Professors of Music, and both great in their way, and after them Dr. Crotch, who as a child was a musical prodigy, and as a man developed an all-round cleverness. He could write music with his left hand as well as with his right, could write in shorthand, and etch and sketch, and it is related that as University organist he took down several sermons while not forgetting at the same time to make marginal and critical notes! Dr. Crotch was the first Principal of the Royal Academy of Music, and was a Handelian to the core.

Space forbids us to say more, except that the illustrations to this extremely interesting lecture were beautifully sung by the Cathedral choir under the able direction of the organist, Mr. H. G. Ley.

On Sunday afternoon, December 2, a Christmas concert was given in the Sheldonian by the Oxford Bach Choir and Choral Society, under Dr. Allen's able direction, consisting of the first part of 'Messiah,' five 'Mystical Songs' by Dr. Vaughan Williams, and two Motets by Sir Hubert Parry inscribed to the above Societies. The outstanding feature of this event—which might almost be called a popular concert—was the chorus-singing, which was excellent, especially in the 'Messiah' portion. True the ranks of the tenors were not full—nor are they full anywhere else in this stressful time—but the gallant few who were there worked like heroes. There was a large audience, and we are glad to record the fact that a considerable space was allotted to wounded soldiers, who were admitted free.

YORKSHIRE.

LEEDS.

Quite the most impressive concert that has taken place at Leeds during December was the second of the two free concerts given in the Town Hall on Sunday afternoons by the two principal choral societies of the town, the Philharmonic and Choral Union, for the delectation of soldiers.

In spite of great difficulties of transport, the ground floor was on December 2 practically filled by soldiers, mostly wounded, who had a better concert for nothing than one is in the habit of hearing at considerable cost. It was the turn of Dr. Bairstow, the conductor of the Philharmonic Society, and he secured from the great choir some fine performances. Part I of Haydn's 'Creation' was of course an easy task, and the mettle, as well as the size, of the choir was even better realised from the very inspiring performance of Parry's 'Blest Pair of Sirens,' which formed a fitting culmination to a series of brilliant choral effects. With the co-operation of the Leeds Music in War-time Committee, excellent principals in Miss Elsie Suddaby, Mr. H. Brearley, and Mr. H. Parker, together with an efficient orchestra, had been engaged, so that there were no weak points in the ensemble. On December 1 the Saturday Orchestral Concert drew a large crowd to the Town Hall, when Tchaikovsky's 'Pathetic' Symphony—of which Mr. Julian Clifford gave a brilliant and effective performance—and the singing of Miss Agnes Nicholls were the obvious attractions. The rest of the programme was made up of familiar orchestral pieces. The Leeds New Choral Society, which has a most enthusiastic director in Mr. H. M. Turton, gave 'Judas Maccabeus' on December 5, with somewhat maimed rites, since the place of the orchestra had to be taken by the Town Hall organ, which is far too clumsy a machine for work of such delicacy. Mr. W. Hartley as organist, and Mr. H. E. Boot at the pianoforte in the recitatives, did all that was possible under the circumstances. The principals were Miss Violet Allen and Miss Nancy Howe, Messrs. Tom Child and W. Hayle. Two recitals have been given in aid of the Music in War-time Fund, which can certainly lay claim to having spent all the money entrusted to it to the greatest advantage, giving enjoyment to a multitude of soldiers and employment to many professional musicians. At St. Chad's Church, Far Headingley, Mr. Percy Richardson gave a very interesting organ recital on November 28, his programme including two of Parry's fine Chorale Preludes, pieces by Vierne and Maillly, and transcriptions of Wagner and Elgar. On December 10 Miss Kathleen Frise Smith gave evidence of refined powers in a pianoforte recital that presented several unfamiliar things, especially in pieces by Palmgren and Scriabin. A concert-party organized by Mr. H. Brearley gave on November 28 a concert which deserves mention, since it afforded a most favourable impression of native talent. The vocalists were Miss Elsie Suddaby, Miss Jean McGregor, Messrs. W. Hudson and H. Parker, with songs at the pianoforte by Mrs. Norman Strafford, and some brilliant violin solos by Mr. Bensley Ghent. The University Recital on December 4 was given by Mr. P. Richardson, whose programme was confined to Bulow's Trinity, Bach, Beethoven, and Brahms, whose music he played with marked clearness of style. The Bohemian Concerts, which always attract the most appreciative audiences in Leeds, if not in Yorkshire, were continued on December 12, when String quintets by Beethoven (in C, Op. 29) and Brahms (in F, Op. 88) were played under Mr. Alex. Cohen's leadership with a spirit of understanding that made them very enjoyable, while three of Speaight's little Shakespearean sketches for string quartet provided a pleasing foil.

OTHER TOWNS.

The Bradford Subscription Concert on December 7 was given by the Hallé Orchestra, under Mr. Goossens, jun., and with Mr. Radford as vocalist. Stravinsky's extravagant but clever 'Fireworks' was new to Yorkshire, while César Franck's Symphony is now fairly familiar even here. On the following day the Bradford Permanent Orchestra, under Mr. Julian Clifford, played Tchaikovsky's 'Romeo and Juliet' with spirit, but with less finish than was attained in more familiar things like the 'Leonora' No. 3, which was very well done. Mr. Herbert Johnson was the very artistic soloist in Franck's Variations for pianoforte and orchestra, and the two vocalists—Miss Cockcroft and Miss Clayton—sang Rossini's 'Quis est homo' very nicely, the finish of their final cadence showing the result of careful rehearsal. Mr. Clifford gave a pianoforte recital at Bradford on November 29, when he played in brilliant style, among other things, some effective pieces of his own. On December 13 Mr. Charles Stott gave one of his very interesting organ recitals, each of which has some distinctive feature. This

time it was the co-operation of an orchestra, which, conducted by Mr. J. W. Nicholl, took part in Rheinberger's Concerto in G minor (Op. 177), and other works.

The Halifax Madrigal Society on December 13 maintained its unquestioned supremacy in the West Riding as an interpreter of unaccompanied choral music, giving performances which may fairly be described as perfect of a madrigal by Mackenzie and modern pieces by Elgar and others. More finished interpretations—pointed, without exaggeration, and delicate in shading—one could not wish to hear than those Mr. Shepley, without apparent effort, is able to evoke. It is evident that he does his work before the concert, not during its progress! Miss Edna Thornton was the vocalist, Mr. Arthur Payne the violinist. On November 27 the Huddersfield Glee and Madrigal Society, whose aims are wider, if not higher, gave an enjoyable concert under Mr. C. H. Moody's direction. With the aid of an orchestra excellent performances were afforded of Von Holst's three 'Hymns from the Rig Veda'—strange, barbaric music, in which there is perhaps rather too obvious an effort after unaccustomed modes of expression, but whose cleverness cannot be denied. Mr. Julian Clifford also conducted some orchestral pieces, and Mr. Radford was the vocalist. On December 11 Mr. Holbrooke gave a chamber concert at Huddersfield, introducing several pieces of his own. Mr. John Dunn played the Lyric Violin Concerto he had shortly before introduced at Leeds, but of course with pianoforte accompaniment, and Mr. Maurice Taylor took part in the Fantasia Sonata for violoncello and pianoforte. Mr. Holbrooke was the pianist, and his exceptionally clean-cut, brilliant style was displayed in some clever pieces of his own. Works by Rachmaninov and Franck were also included in the programme.

The Hull Harmonic Society, conducted by Mr. Walter Porter, introduced to the town Elgar's 'Fourth of August,' and very wisely repeated it at the close of the programme for the benefit of those who wanted to realise its beauties thoroughly. Beethoven's second Symphony was nicely played, and Miss Muriel Weatherhead was the vocalist. On December 8 one of Mr. Janssen's Subscription Concerts introduced a native work of more than common importance in Frank Bridge's Violoncello Sonata in D minor, of which Messrs. Arnold Trowell and William Murdoch gave a powerful and satisfying performance. The music has great qualities—it grips one, but one inclines to doubt whether it would not be much more effective were greater use made of contrasts of mood. Miss Kate Campion's reading of Verdi's 'Willow Song,' from 'Othello,' showed her to be an accomplished dramatic artist.

QUEEN'S HALL.

NEW QUEEN'S HALL ORCHESTRA.

At the fourth concert on December 1, the chief orchestral work was the 'Fantastic' Symphony by Berlioz, an engrossing example of this composer's genius in painting orchestral colour. The novelty was an orchestral Scherzo, 'Le jolieu de forêt,' by Roger-Ducasse. It is a lively and even an amusing piece with many delicate rhythmic effects, and a buoyancy that should attract popular appreciation. Madame D'Alvarez sang Gluck's 'O toi qui prolonges' and Lia's air from Debussy's 'L'Enfant Prodigue.' The latter piece was sung with intense and poignant expression. Madame Suggia played the solo in a not particularly interesting Concerto in D for 'cello and orchestra by Haydn. But the work served to exhibit her singularly smooth and fluent style. The 'Cockaigne' Overture and a 'Götterdämmerung' selection were the other items.

On December 15 Mr. Robert Newman gave his annual concert, and the Orchestra played a number of old favourites. M. Moiseiwitch played in Tchaikovsky's B flat minor Concerto in his customary brilliant style. Sir Henry Wood conducted on both occasions.

The Chappell Ballad Concert, given on November 24, provided the usual popular appeal of excellent singing and the highly-attractive Orchestra. M. de Greef played the solo in Liszt's 'Fantasie Hongroise,' and Madame Kirkby Lunn, Miss Mignon Nevada, and Mr. Ben Davies were among the artists.

The Strolling Players' Amateur Orchestral Society, under Mr. Joseph Ivimey, gave a concert on December 8. A novelty in the programme was the Ballet Suite, 'Nursery Rhymes,' by Mr. John Ivimey. Miss Marguerite Wilkes sang, and Mr. Albert Sammons played.

THE ROYAL PHILHARMONIC SOCIETY.

Sir Thomas Beecham reigns in this kingdom as well as elsewhere. The programme he offered at the opening concert on November 26 brought forward no novelties, but it was by no means uninteresting on that account. The programme included Borodin's fine Overture to 'Prince Igor,' César Franck's 'Variations Symphoniques,' with M. Arthur de Greef at the pianoforte, Bantock's 'Fifine at the Fair'—very vividly performed, and probably the best performance that has been given of this work—Debussy's 'Clair de Lune,' as orchestrated by Eugène Goossens, jun., and Chabrier's stirring 'España' Rhapsody. Besides all this there was the most remarkably beautiful interpretation of the G minor Symphony we at least have ever heard.

At a second concert, given on December 10, Schumann's 'Carneval,' as orchestrated by four Russian musicians for the use of the Imperial Ballet, was fascinating in its coruscations of virtuosity. Mr. Albert Sammons and Mr. Lionel Tertis played with alluring grace in Mozart's Concertante-Symphony for violin, viola, and orchestra. Also included in the programme were Ethel Smyth's picturesque Overture 'On the Cliffs of Cornwall,' Paisiello's Overture to his opera 'Nina' (a good specimen of the current idiom of which Mozart's music is the apotheosis), and Tchaikovsky's Fantasia, 'Francesca da Rimini,' which as we all know has its unquestionably beautiful moments and its occasional overwhelming climaxes in which no music can be distinguished because of the din. On the whole the concert was one to remember for the excellence of all the interpretations.

ÆOLIAN HALL.

A noteworthy feature of Mr. Max Mossel's violin recital on November 21 was the first performance of a Sonata in B minor by Mr. J. D. Davis, which was excellently interpreted by the concert-giver and M. Arthur de Greef. The work is in four movements, the third being practically an introduction to the fourth, and is of quite a modern calibre, and at the same time interesting and lyrical as regards both matter and form.

The London String Quartet, on November 23, repeated Scontrino's Quartet in A minor. Vaughan Williams's 'On Wenlock Edge,' with Mr. Gervase Elwes as the singer, was another feature, and the third and last item was Beethoven's lucid Quartet in G, Op. 18, No. 2. On November 30 Beethoven's E minor Quartet, Op. 59, No. 2, was played, and a beautiful performance was given of Mozart's Clarinet Quintet in A, with Mr. Charles Draper as clarinetist. The British item was Eugène Goossens's Rhapsody for 'cello and pianoforte, Op. 13, which was admirably played by Mr. Warwick Evans and Miss Ethel Hobday. At the last concert of the series Brahms's Quartet in A minor, Op. 51, No. 2, was the first item. A 'first-time' piece was a Quartet for strings, entitled 'Fancies,' by Joseph Slaughter. It is a bright and flowing composition, and created a very good impression. We daresay it will be heard again, for it certainly deserves to be. Chausson's Concerto for violin and pianoforte, with string quartet, was finely played by Daisy Kennedy and her husband, Benno Moiseiwitch.

The bold scheme of the L.S.Q. to transfer their concert to Queen's Hall is referred to on page 27.

Miss Jean Mackinlay gave one of her unique concerts on November 24. Her speciality is a sort of acted version of British folk-songs. Mr. Kenneth Mackinlay was at the pianoforte.

Miss Dorothea Webb, who is a cultivated singer, performed a great many French songs at her recital on November 26. It is good to note that the songs of the Hebrides (Mrs. Kennedy-Fraser's arrangements) were as welcome as anything that was sung.

Mr. Mark Hambourg, on December 1, played Medtner's Sonata in A minor, Op. 30, and pieces by Rachmaninov and Tchaikovsky; and, be it noted, some English pieces.

Miss Jessie Bristol is a pianist of some distinction. She brought forward a fine programme on December 5, in

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Mr. Gervase Elwes gave a recital on December 7. No other vocal artist amongst us gives more real satisfaction. His range of interpretation is great. On this occasion he sang Bach songs with the same artistry he brought to bear upon a number of British songs, including some new ones entitled 'Dream Valley,' by Roger Quilter, the words being by Blake.

Miss Ida Kiddier, who 'recited' on December 10, sings with uncommon grace. Occasionally she presses her voice too much. Her programme was a very good one.

Mr. Victor Benham played a 'plébiscite' programme on December 8. It included Bach's F major Toccata and many of Chopin's works, which were all given with care and good effect.

The Vigiliani String Quartet appeared on December 16. It is an excellent party. Debussy's G minor and Frank Bridge's 'Novelletes' were items. We wish we could say more about their performance.

Mr. Sterling Mackinlay opened the sixth season of his Operatic Society with a concert-performance of Gilbert and German's Opera 'Moon Fairies' on December 12. Profits are to go to St. Dunstan's. This title is a re-christening of the work hitherto known as 'Fallen Fairies.'

Mr. Vladimir Rosing, who gave a recital on December 11, is a singer we always welcome. His voice is so agreeable and his style so appreciative. He sang a number of Russian songs with fascinating expressiveness. Signor Manlio di Veroli accompanied.

Miss René Maxwell, a young Australian singer, gave a successful recital on December 3. She has marked capacity, which was tested in an excellent programme of great variety.

THE 'SEVEN DIVISIONS' AT THE ROYAL ALBERT HALL.

Honour was paid to some seven hundred of the survivors of the immortal battles of Mons and Ypres by a choral celebration held in the Royal Albert Hall on December 15. It was according to all accounts a very striking event. We are not able to record a personal impression of the proceedings, because no representative of this journal was able to obtain admission. We must be content therefore merely to register the programme, which it should be noted was entirely British. It was as follows:

Overture	'Cockaigne'	Elgar
Choral Song	'Towards the Unknown Region'	Langham-Williams
(with orchestra)		Howell
Elegy for Strings	'To the Vanguard, 1914'	Arthur Somervell
Ode	(Words by Beatrix Brice)	Hubert Parry
Motet	'There is an old belief'	C. F. Stanford
Song with chorus	'Farewell'	

The Bach Choir, augmented by members of the Royal Choral Society, and conducted by Dr. H. P. Allen, constituted the chorus. Mr. W. H. Reed led the orchestra. There was a great audience, including royalties and many distinguished personages.

WIGMORE HALL.

Vocal recitals by Miss Muriel Foster are events that are too rare. She is one of the elect few. It was gratifying to find that she was in splendid voice and full of vitality on the occasion of her appearance on November 30. The programme submitted was of course an exceptionally good one. It comprehended Bach, some old English songs, and Chausson's 'Chanson Perpetuelle' (with string accompaniment). Perhaps the 'big' style reveals Miss Foster at her best, but there were not lacking moments of lightness and grace. The Belgian Quartet gave a delightful performance of two movements from Debussy's Quartet. At the second recital, given on December 14, the programme was entirely English, comprehending songs by John Ireland (a new vocal rhapsody, the words by Harold Monro, was a remarkable item), Roger Quilter, Janet Hamilton, Purcell, Blow, Frank Bridge, Ruby Holland, and Landon Ronald. Again we record the depth and breadth of Miss Foster's interpretations.

Mr. Hugh Marleyng gave a vocal recital on December 1 before a large audience. He displayed his versatility in some French songs, and particularly in an English version of the whole of Schumann's 'Dichterliebe.'

The English Trio (pianoforte, Miss Fanny Davies; violin, Mr. William Ackroyd; cello, Mr. Arthur Williams)

justified their title by including Sir Hubert Parry's Trio in D minor in their programme on November 21, and a Phantasia in C minor, by Frank Bridge, in that for December 5.

At the War Emergency Concert given at Steinway Hall on December 13, under the direction of Mr. Isidore De Lara, the programme was selected entirely from the works of Sir Charles Stanford. The fine string quartet in D minor was included.

ROYAL CHORAL SOCIETY.

This Society gave an all-British programme at the Royal Albert Hall on November 24. The selection included Elgar's 'The Spirit of England,' which on this occasion received, so far as we are aware, its first Metropolitan performance as a complete work. Such noble and sincere music to noble words made, as was anticipated, a deep impression. The recently published section, 'The Fourth of August,' presents many features of intense interest. Some of the orchestral nuances were to a great extent missed, and inevitably so, because of the size of the auditorium. But the massive climaxes were well realised by the great choir and the fine orchestra. As the technical and expressional features of this section were dealt with in Mr. Newman's article in our July, 1917, issue, we need not say more just now. The other sections, 'To Women' and 'For the Fallen,' were given with the fluency that comes of close acquaintance, and again touched the emotions of the audience. The soloists in the work were Miss Agnes Nicholls and Mr. Gervase Elwes. Sir Hubert Parry's fine cantata, 'The Chivalry of the Sea,' was a welcome repetition, and the same composer's air, 'I will sing unto the Lord' (from 'Judith'), was sung by Miss Nicholls. Sir Charles Stanford's 'Songs of the Fleet,' especially when sung by Mr. Plunket Greene, are a safe appeal at any time. 'A Carol of Bells,' also by Sir Charles, was effective, and Sir Frederick Bridge's cantata, 'The Inchapec Rock,' effectively rounded off the programme.

RUSSIAN transliteration.

With reference to this subject, which was fully discussed in our November and December issues, we have to say that we have received permission from the War Office to print their scheme. We defer publication until our next number.

CAMBRIDGE.—On December 8 the University Musical Society gave its second concert of the term. Miss Ruby Holland played the Scriabin Concerto in F sharp minor and the pianoforte part of the Choral Fantasia (Op. 40) of Beethoven. The orchestra gave the Overture and Incidental Music to 'Rosamunde,' by Schubert, and some dances by Mozart. The choral work for Double Chorus with pianoforte accompaniment composed by Mr. R. T. Woodman, and published last year by Messrs. Novello, was a notable item. The words are by W. E. Henley.

JOHANNESBURG.—The town organist, Mr. John Connell, keeps musical matters going. He gives lunch-hour recitals on the organ as well as others at normal times. He conducts the Philharmonic Society, which recently gave a performance of Gounod's 'Faust.' There was an orchestra, and one of the successful items was Balfour Gardiner's 'Shepherd Fennel's Dance.'

Mr. Herman Klein will give a concert at Wigmore Hall on January 19 for the benefit of Willesden Cottage Hospital. Many distinguished artists will perform, and Mr. Klein's Ladies' Trio will perform amongst other new works the prize trio, 'Dream Pedlary,' by Lieut. Colin Taylor.

On Saturday, December 8, members of the London Section of the I.S.M. visited Westminster Cathedral. They heard vespers and were shown over the Cathedral. After tea in the Cathedral hall, Dr. R. R. Terry gave the visitors an entertaining lecture on English Christmas Carols.

At Puttick & Simpson's sale of manuscripts on January 29, £200 was paid for a letter by Gluck, £52 for one by Chopin, and £50 each for letters or manuscript music by Mendelssohn, Mozart, and Schubert.

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Judge Thou our cause, O Lord,
In mercy befriend us!
Thou, only Thou, art Righteous,
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Bind up the hearts that bleed;
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Hear us, we humbly plead!
In Thee we trust.

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